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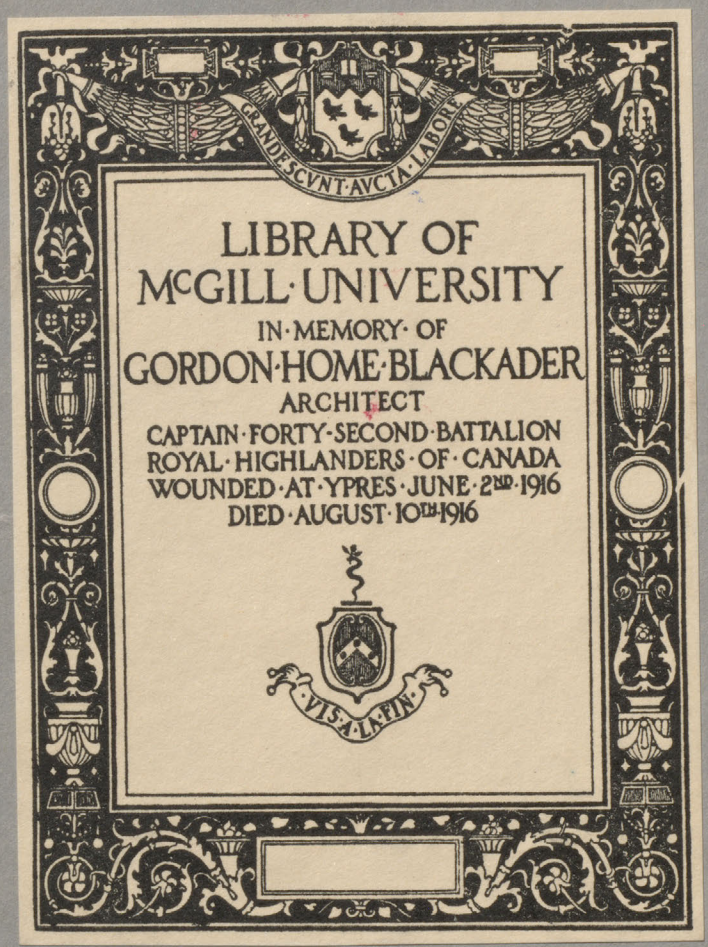
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contemporary art
applied to
the store
and its
display

contemporary art applied to the store and its display

by

frederick kiesler

brentano's
publishers new york

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for a sound cooperation between public, artist and industry

t h e b o o k w a s w r i t t e n

because the country has been flooded with examples of poor and distorted modernism

because the sudden influence of contemporary art makes it necessary to control its real value

because the new beauty must be based on EFFICIENCY and not on decorative cosmetics

because the established store is facing the problem of changing its front, its windows, or both, and probably its interior, too. It has to select designs and is not trained in the new art

because the store window is a silent loud speaker and not a dead storage. Its language appeals to everybody and has proved to be the most successful Esperanto for promoting merchandise

a n d

because good contemporary art will last—just as all good styles in previous periods of history have endured

autumn 1929 f. k.

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Architecture and decoration

PART ONE

THE FINE ARTS ARE
THE BASIS OF EVERY
KIND OF DECORATION

CHAPTER ONE

preferences. We cannot transplant our heart into an elbow or tree-tops into the ground.

If we are willing to keep that in mind, it will be much easier to understand and appreciate art, ancient and "modern."

The arts: Painting
Sculpture
Architecture

are the sources of the "applied" arts. In the following chapters we shall discuss some of the most typical examples of contemporary art in order to learn from them their basic meaning and their value for retailing and industry. It is the only way to prepare the inquirer for creative, not imitative, works. It may seem a profanation to those to whom "Art" is something outside life, a balloon filled with sentimentality; but careful consideration will show that the "applied" arts are the link between daily life and the fine arts. It will show how a new style of decoration is emerging. That decorative art really is "applied" art, not a style of its own, a fashion, a fad, to be sold for imitation.

Art and nature confront each other, with no bridge between.

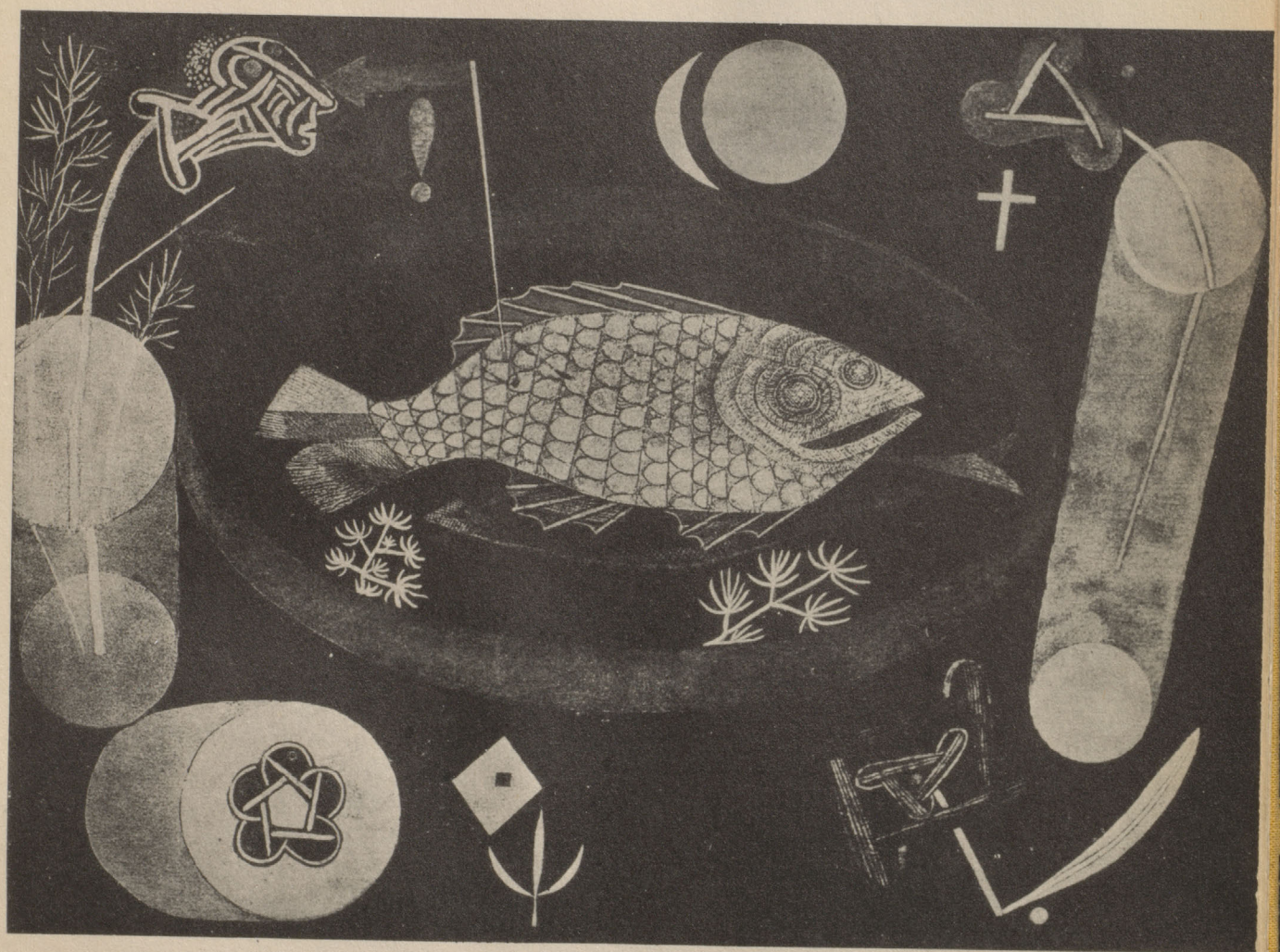
But both have one and the same law of creation: the organization of many diverse elements into a single unshakable unity. And in the unshakability of the composition, in the precision of its planning, lies the quality of the creation.

We cannot, in a symphony, deviate from the score and substitute our own

To the creative mind art is merely the organization of somatic materials into a living unity. A unity created by Man's powers, not by Nature. There is no mystery in it to the artist. Art either is, or it is not. The mystery that surrounds art is put there by art critics, professional interpreters, connoisseurs, by those who have difficulty trying to explain something they cannot create. Nature too is nothing but a single great organization of unities. The difference: Nature is in flux, art creations are static. And the more art creations give themselves up to the principle of flux, the more they deviate from Art and approach Nature. As music. As the film.

Every art is an art of organization. And in the limitations of their mediums lie the infinities of their charm. The painter organizes a surface with color, a simple and exactly bounded surface. The sculptor, space with form. The musician, time with tone. The architect, day and year—life—with glass and concrete.

Nature has the desire to propagate herself through Man by means of art. And we, her children's children, are seeking to liberate ourselves from the tutelage of our elders and create works which Nature herself was prevented from creating: Art. This is the play of the Gods.



Autour du Poisson.
PAUL KLEE (Switzerland)

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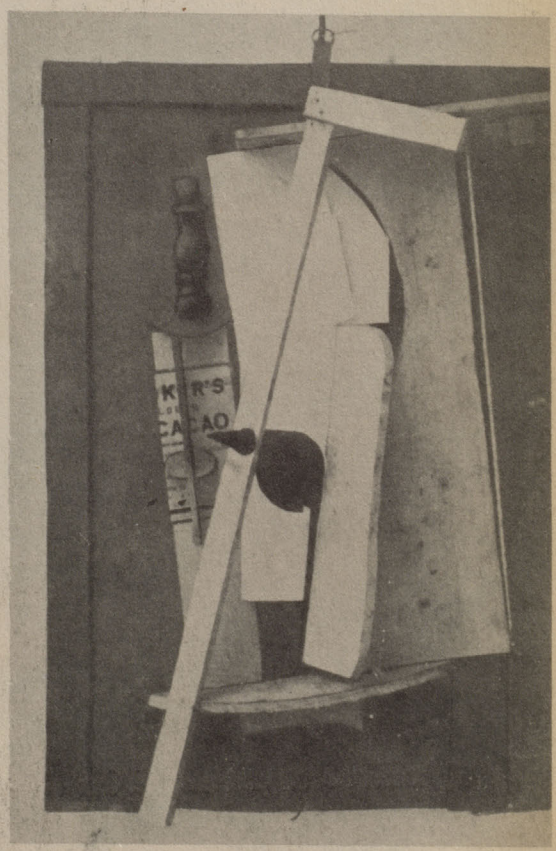
PORTRAIT OF PABLO PICASSO: The Spaniard who founded the cubistic school of painting and sculpture.

CHAPTER TWO

PAINTING

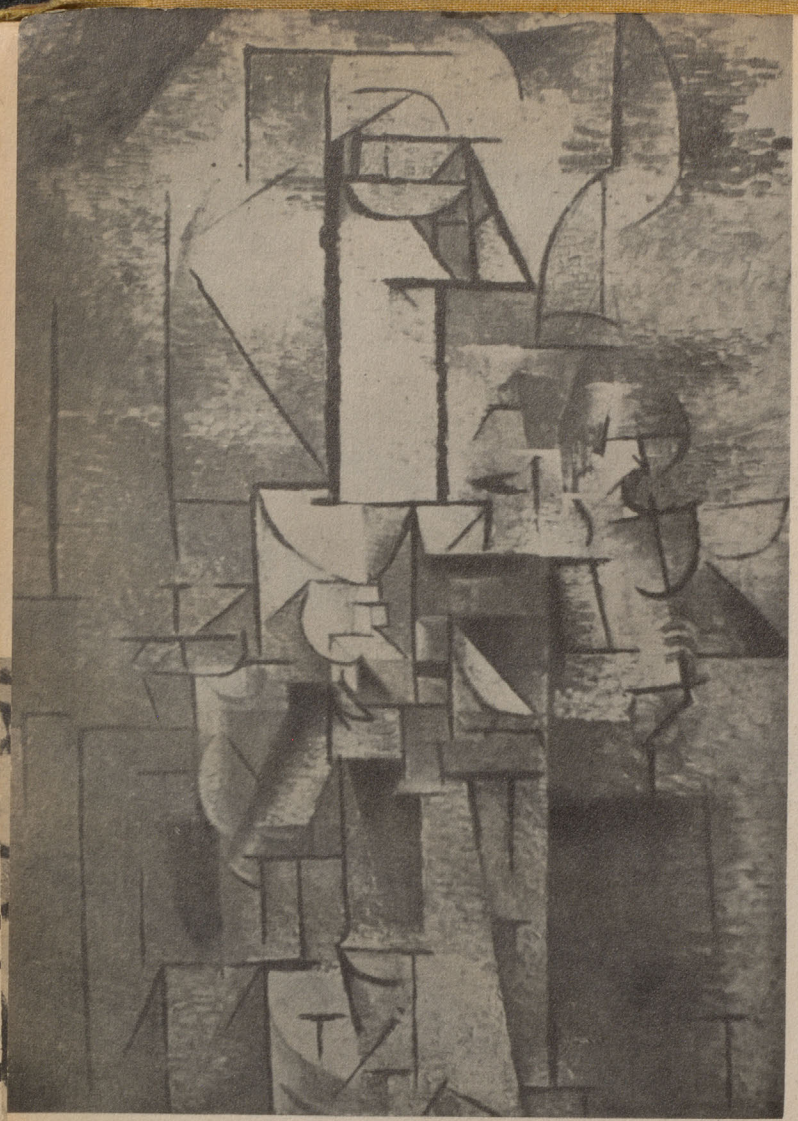
Masters have taught us that the quality of a picture consists in its harmony of lines, illusion of space and form, and colors. But not in the subject matter of the picture. Whether Rembrandt paints a few figures within a frame, or Picasso brings into harmonious relation to each other a few spots of color, is irrelevant from the point of view of art. Both pictures have the possibility of becoming outstanding masterpieces of painting.

What the general public has wrongly admired, and still admires, in the pictures of the old Masters is the skill with which they imitated nature, instead of the balance between line, form and color in which consists the beauty of a picture. It is obvious why they have such difficulty in understanding and appreciating modern painting which has committed to the camera copying of nature.



A plastic painting, a combination of sculpture and painting. Different materials combined in a single unit.
PABLO PICASSO (Paris)

ODALISQUE
Spots of color. Strokes of color. Naturalistic motives. Reminiscences of Goya and Manet. In contrast to Picasso, no architectural structure, but instinctive composition and color scheme. This master stands apart from the general development of painting towards architectomic expression.
HENRI MATISSE



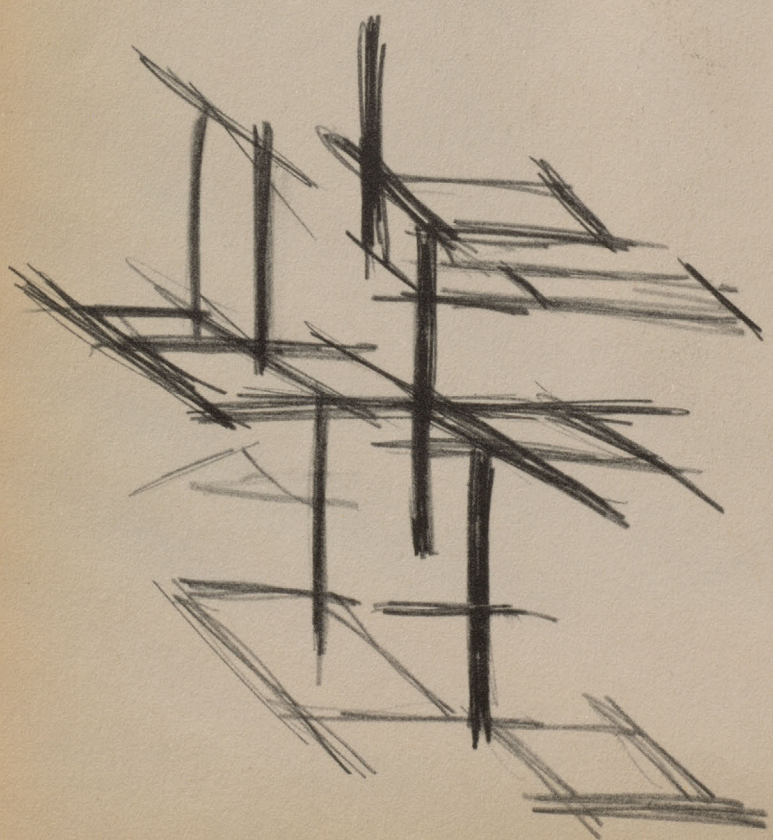
PICASSO: THE GUITARIST

This picture gives the impression of an architectural plan rather than of a picture. It lacks the illusion of depth. And the illusion of depth has always been a characteristic of a picture painted in the classical manner.

The picture is almost a skeleton of verticals and horizontals, rather like a modern building of steel, glass and brick. The naturalistic direction of form and line of the old masters has been abandoned. The strokes of the brush are carefully laid beside each other like stones, and help the building up of the picture.

The brush strokes are especially massed and thickened when they approach a vertical or an angle as if to support it by their weight, and to emphasize unmistakably the firmness of the composition.

Of the naturalistic traditions Picasso retains a few rudimentary sickle-curves, and here and there a diagonal and an angle.



A scheme for a display fixture developed with characteristic horizontal, vertical and slightly curved planes.

In this sketch the foregoing characteristics are exemplified.

People are often astonished that modern painting, architecture, sculpture, furniture, rugs, in short everything that is connected with the new style in the arts, appears so hard and angular.

This is no accident, no "Teutonic Gesture," but the definite characteristic of the arts of our century, created in no matter what country.

The color harmonies of the modern picture, too, have undergone a radical change towards simplicity. Instead of the higgledy-piggledy coloring of naturalistic painting, the colors are restricted to one or two leading tones. In the case of Picasso they are often brown, gray and ochre.

Everyone who has seen modern rugs especially those of French origin, will have found this very characteristic color harmony over and over again.

FERNAND LÉGER:





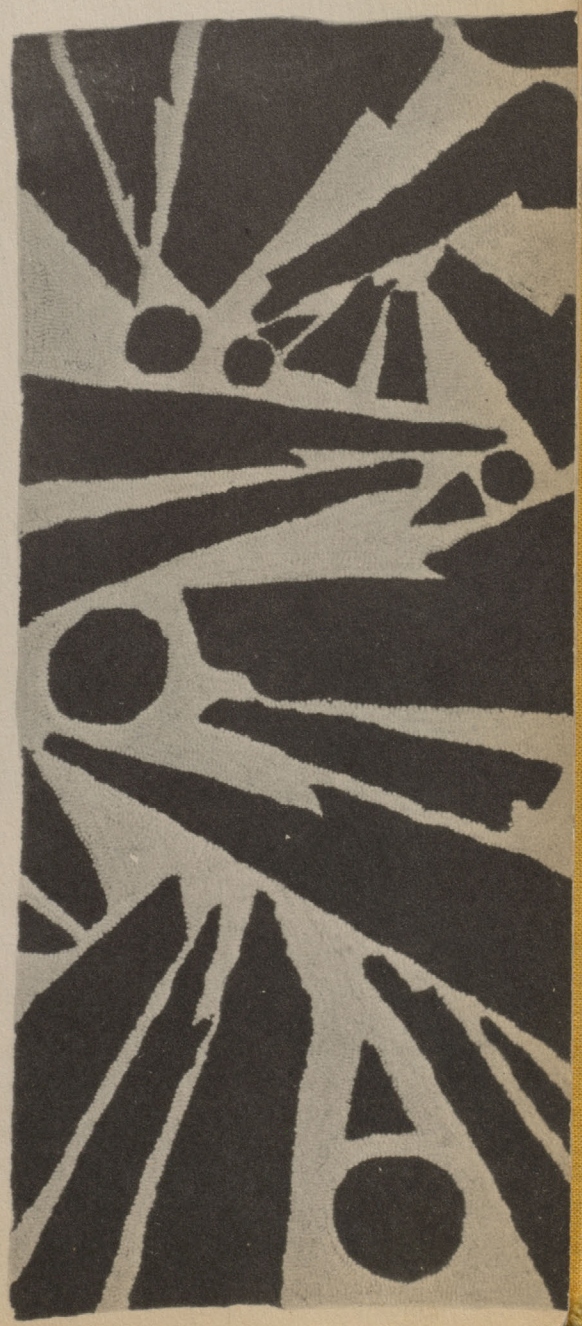
CHARLES SHEELER: Drawing. This composition has an extraordinary charm. The charm lies in the fact that between four inanimate objects, the jug, the glass and two apples, the artist has created a relationship of such force that, in spite of the purely naturalistic presentation, the impression of an almost cosmic harmony is projected.



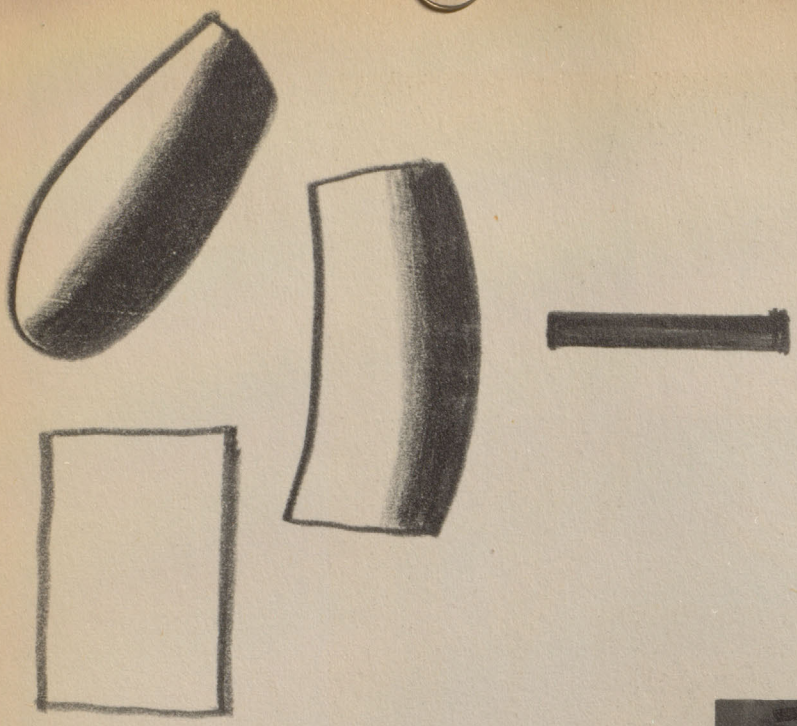
After this introduction it will be easier to understand a picture by Chirico.
It brings together all kinds of objects in a natural illogical way, but he orders these things into a logical pictorial harmony. In this consists the value of a picture.
CHIRICO: PAINTING

To create an atmosphere of tension between several pieces of merchandise exposed within the frame of the show window: This is the task of the display manager.

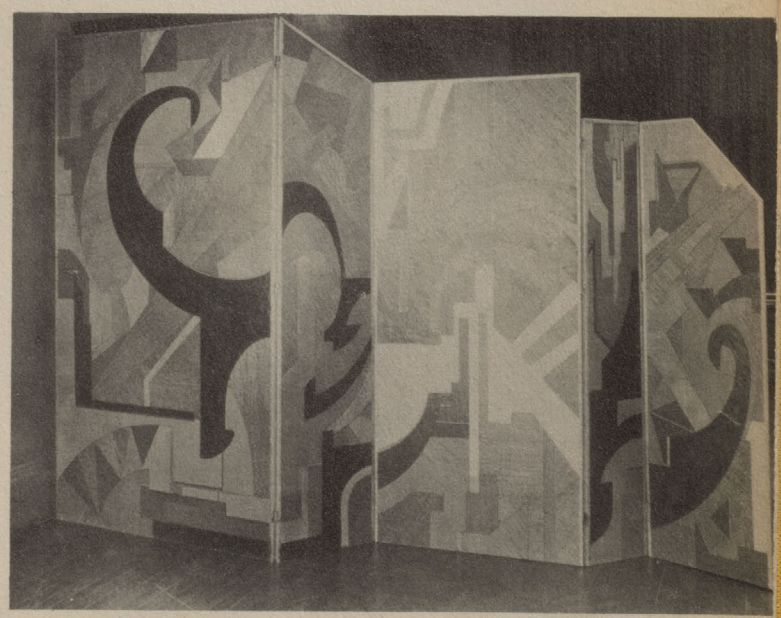
HAND-HOOKED RUG designed in black and ivory.
RALPH M. PEARSON (New York)





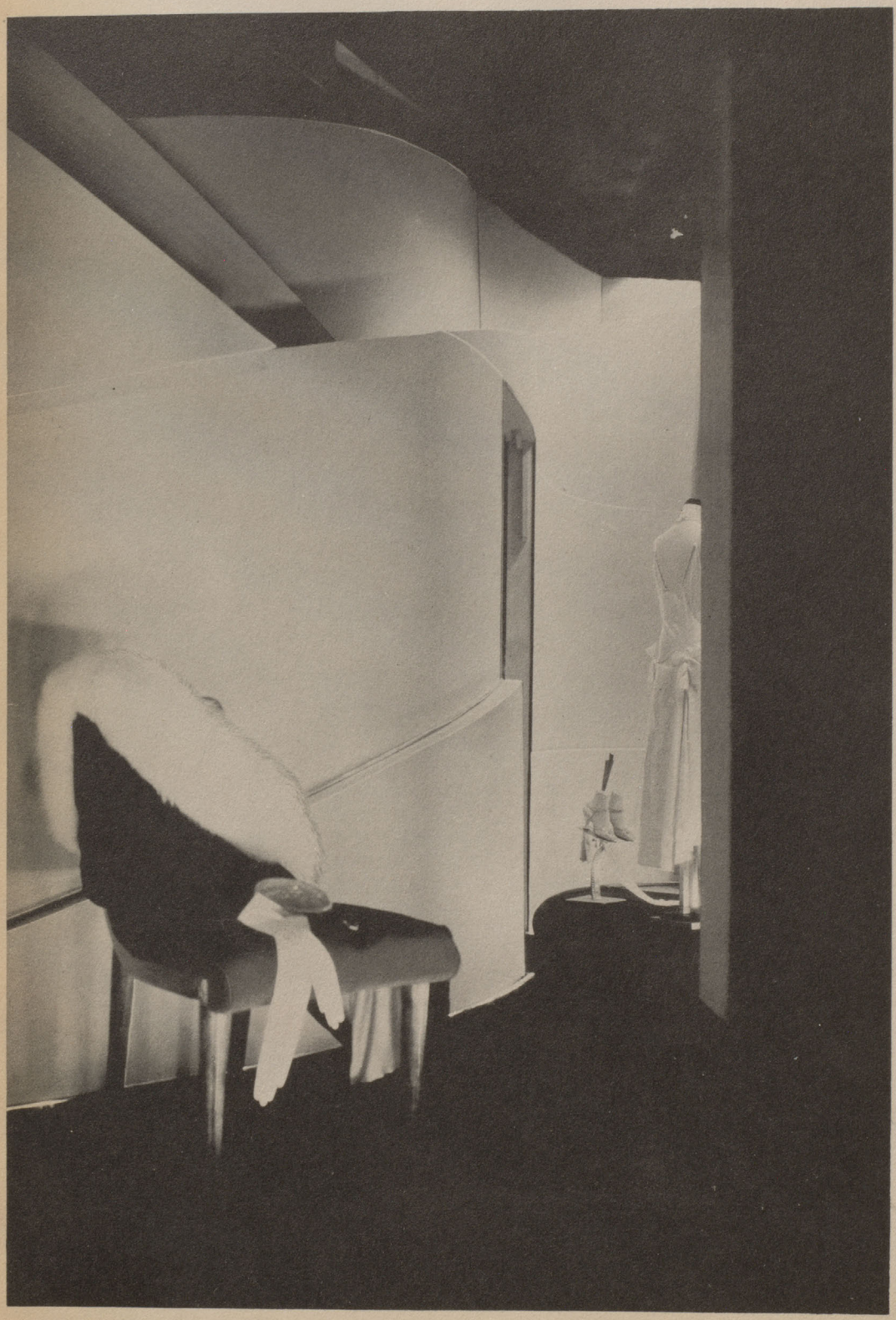


Chiefly to be understood from the foregoing is that the vigorous juxtaposition of highly modelled forms and purely flat surfaces creates such a basic contrast that by it alone the picture produces a dynamic effect.



Abstract design executed in different materials: paper, wood, colored sandpapers, emery board, and grass texture. It is typical of modern screens, that the outlines of their parts are irregular. A great variation may be obtained through the different heights and widths of each part.
THOMAS H. BENTON (New York)

This French artist has been influenced in the structure of his painting by the dynamic character of machine construction.
Disregarding the fact that he often represents in his pictures parts of machines, the composition, in itself, possesses the strong dramatic power that is the mark of the machine age. Very characteristic is the shaded modelling of individual parts of the picture, while the other parts are purposely kept flat without representation of light and shade.
Leger's pictures have stimulated the modern textile industry very much.
F. LÉGER (France)

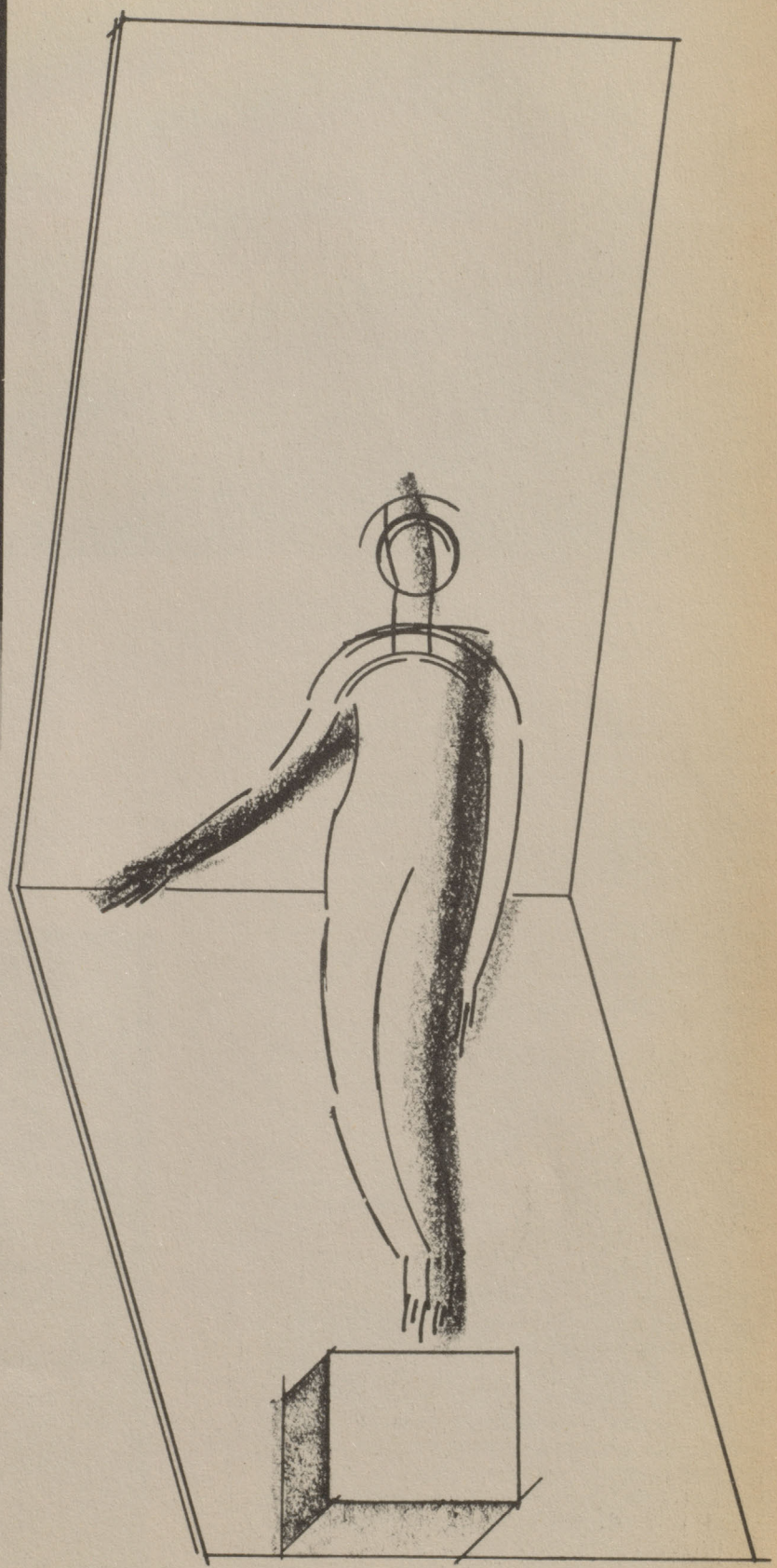




Screen "Les Sports." Polished woods in three colors (black, gray, and white). The position of the four figures and their various movements change rythmically according to the formation of the screen's slats when set up.
LUCIE HOLT-LESON (U.S.A.)

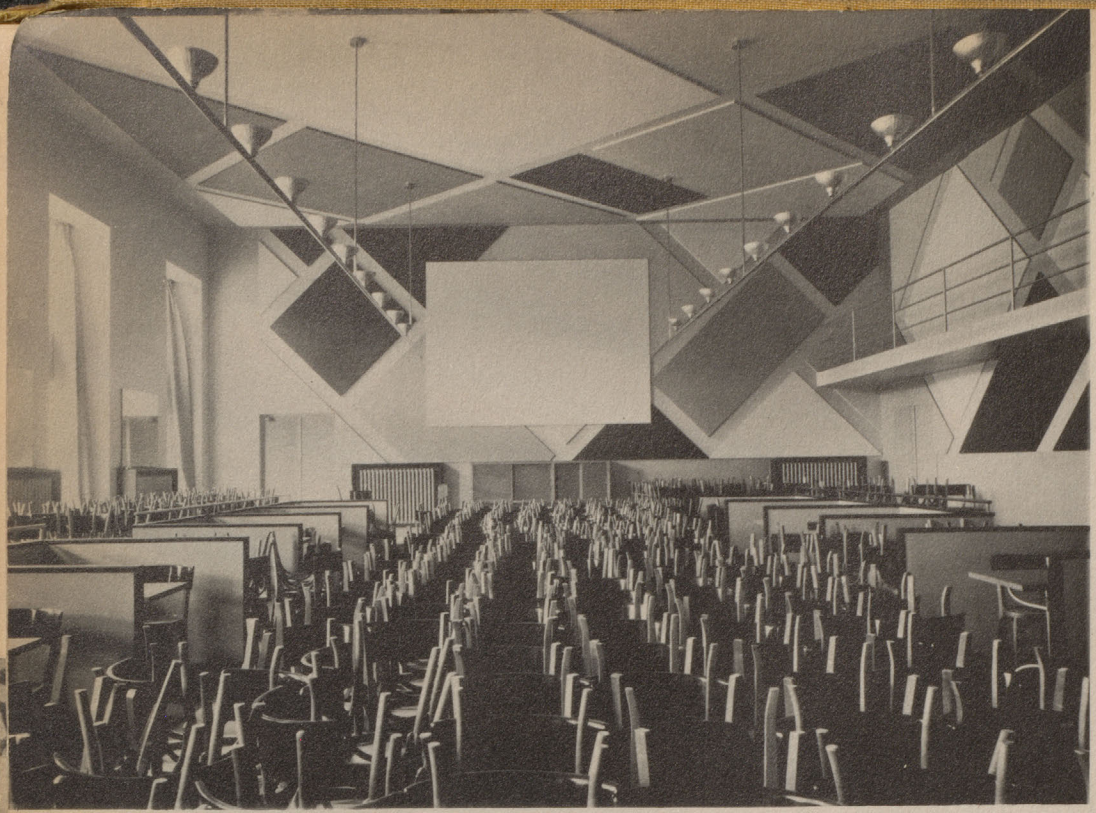
Strong contrasts are a chief characteristic of the new style. In a show window, a plastic figure set close against a flat monochrome background will stand out to its greatest advantage.

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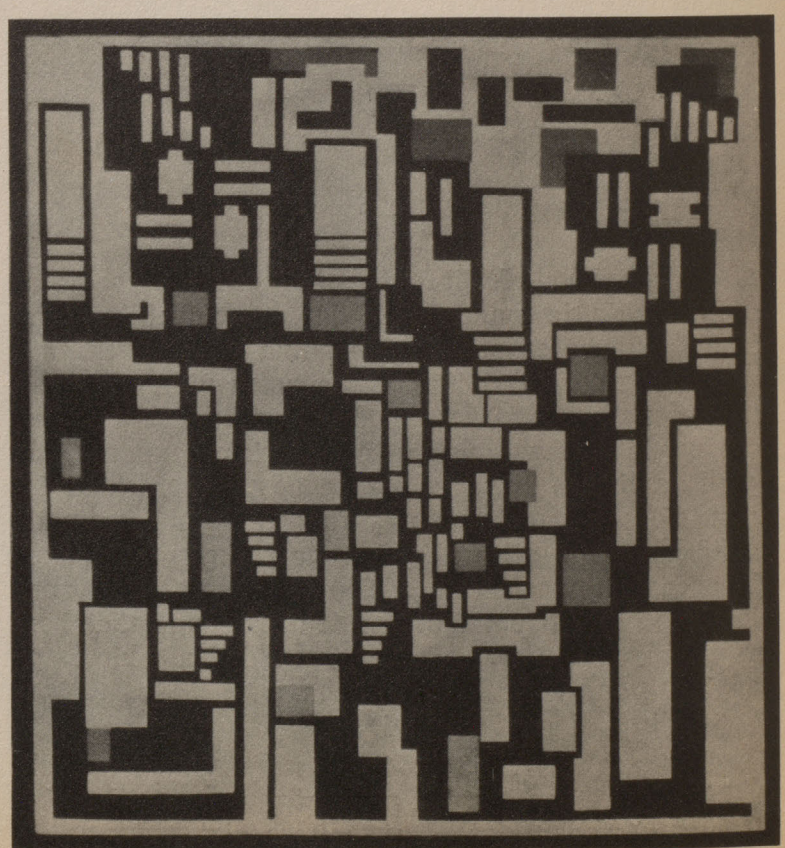


In this window of Saks-Fifth Avenue, the rule of simplicity is realized in a high measure. One sees only a chair, over which a coat and a pair of gloves have been thrown, displayed against a vast background. The background is of a neutral uniform gray, the coat is black velvet with a white fur collar, the gloves are also white, the cushion of the chair red, the wood of the chair gray.
F. KIESLER (New York)

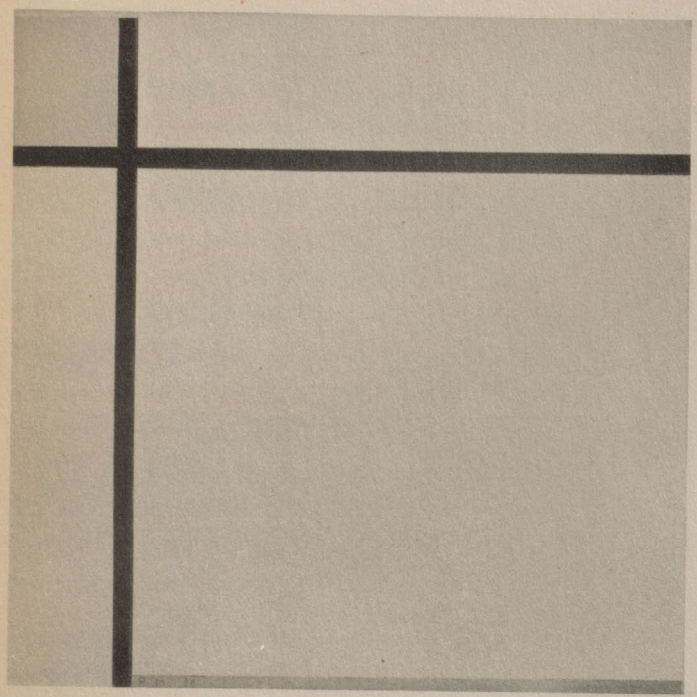
De Chirico



One of the best achievements in modern interiors. Excellent example of how the style of "Elementarist" painting has been directly adapted to reconstruction.
MOTION PICTURE AUDITORIUM
THÉO VAN DOESBURG, Strassbourg, 1927

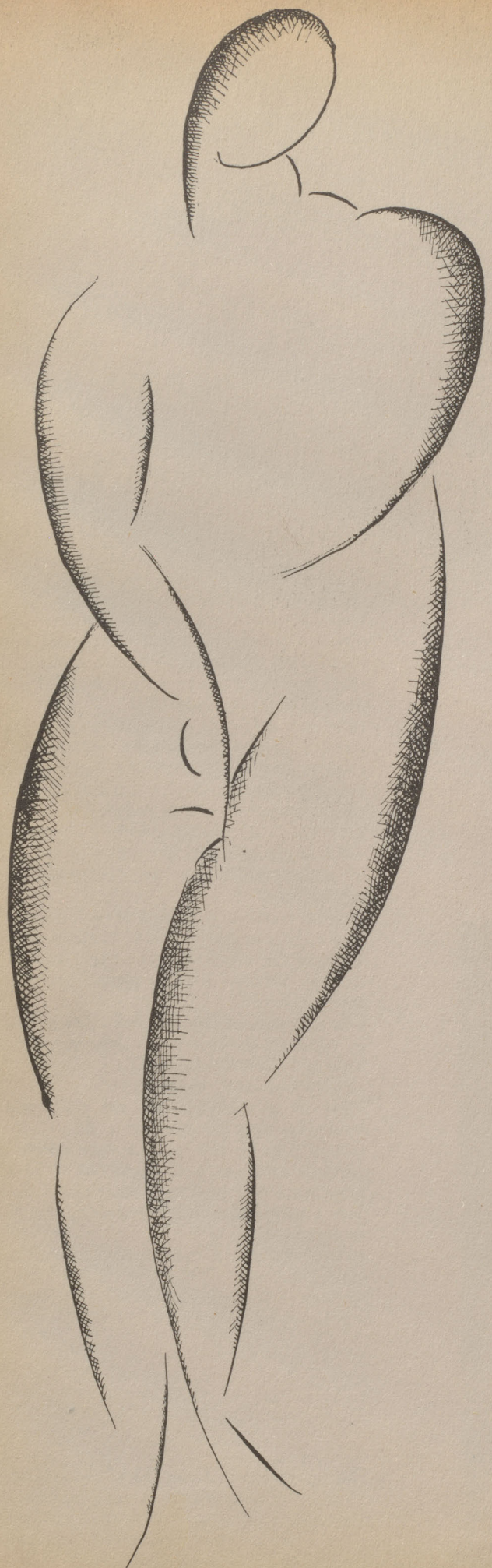


Composition IX, 1916-1917.
The artist himself gives this explanation; "Les peintres élémentaristes ont tourné le dos à la chapelle de la 'belle peinture.' De l'archaïsme moderne et du mercantilisme. Ils sont prêts à sacrifier toutes ces belles choses pour arriver à une expression pure et antisentimentale de leur époque. Au lieu d'un sentiment plus ou moins agréable, plus ou moins 'artistique' le tableau élémentariste donnera une émotion cosmique."
But the industrial arts have done just what the painter is opposing. They have recognized only the decorative values of the paintings of the abstract school and are applying them simply as a typical modern pattern.
THÉO VAN DOESBURG (Holland)



PIET MONDRIAN:
A Dutchman by birth, he was one of the first in the international De Stijl Group and has been as consistent in his painting as Picasso.
He carried abstraction to the utmost simplicity. Objects are no longer represented in his pictures. He brings a picture into being merely with a few flat surfaces and often with only one or two colors. He is the master of asymmetric balance.
His pictures will impress many as being purely decorative, a sort of rectangular ornamentation, whereas they are, in fact, despite their apparent levity, solutions of the deepest problems in composition.
It is not difficult to cover a canvas all over with figures, landscapes, draperies in all colors; but it is extremely hard to create a living pictorial unity under the greatest conceivable restriction of mediums.
The De Stijl Group, which sponsored the right angle as a characteristic of our methods of presentation, has followers all over the world today.
A great number of modern wall paper fabrics and rugs use this typical pattern. The color scheme is confined to the "elementary" colors: white, black, gray, yellow, blue, vermilion-red.
The painters of the De Stijl Group, especially as typified in Mondrian and van Doesburg, founded "Elementarism."
"Elementarism" means:
That in all spheres of art only the basic mediums may be worked with;
that a painter use only a few colors in one picture and restrict these to a few tones employed in rigorously restrained lines;
that a composer limit himself to the simplest instruments;
an architect to a few materials and an easily readable plan.
In short: the idea of efficiency raised to a higher sense.

The so-called "Surréalism," which followed on cubism, was a successful reaction against the dogma of abstract painting. Naturalism again, magical and magnified. (Picasso, Dix, Paul Klee, Max Ernst, Miró.)



DESIGN, 1910
ELIE NADELMANN (New York)

CHAPTER THREE

SCULPTURE

Sculpture was born as a plaything and as an adjunct of architecture. At first in relief and then in the full plastic state. The sculpture which was separated from building and stands on a pedestal in a museum or home is a rudimentary form. It is certainly nonsense that the head of a figure from the Parthenon is now in the Pinakothek in Munich, the torso of the same figure in the British Museum, a broken-off arm remaining in Greece. And equally absurd that these fragments of architecture in themselves are held up as the ideals of sculpture.

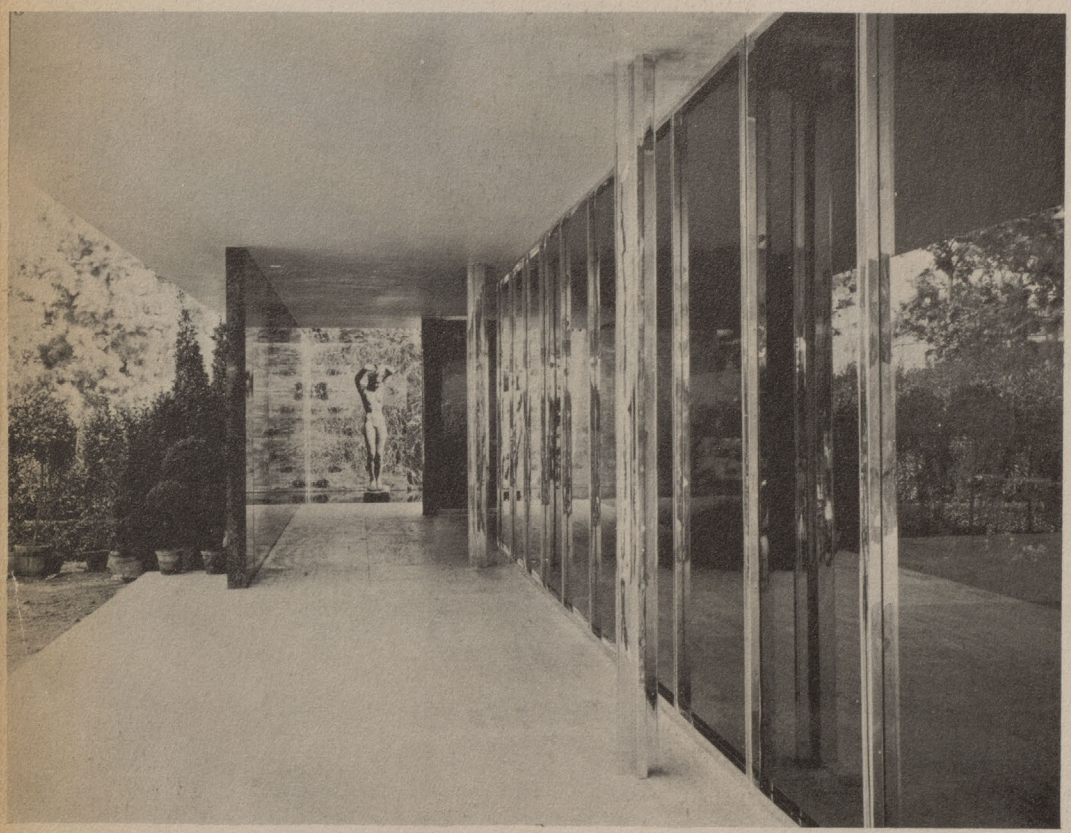
This rudimentary form, however, has become so popular and accepted that we must study it and be ready to learn from the present position of sculpture what is quintessential in it and what is its real value for the objects of art and industry.

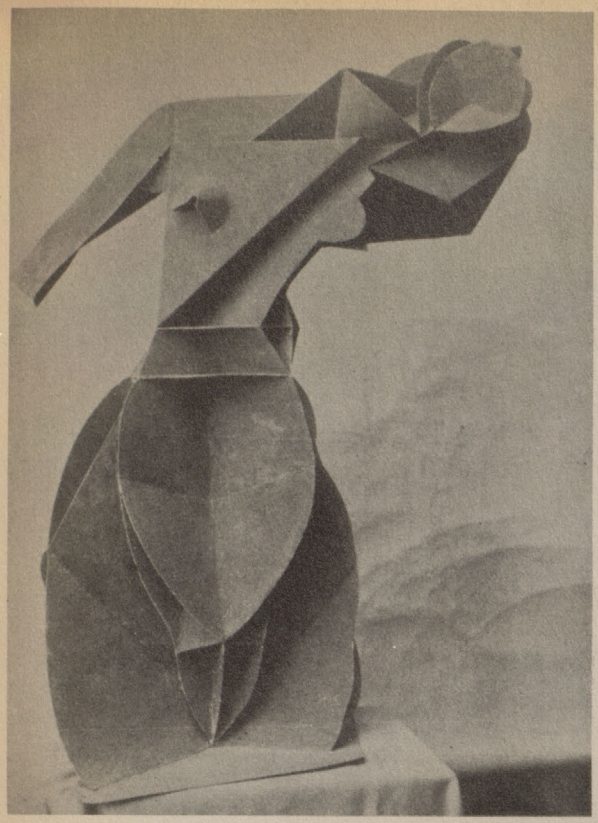
First the cubic expression. Three dimensional modelling. Every good piece of sculpture cannot be looked at from one side only, but from all around; flat modelling is merely a kind of applied painting. Modern sculpture is abstract architecture.

The respect for the individual character of a material is an elementary law to every artist. The inherent beauty of marble and of polished brass is not subordinated to a realistic representation of nature.
CONSTANTIN BRANCUSI (Roumania)









This is a figure hammered out in one of the oldest of plastic materials—stone. One still feels in it the whole block. The female body, otherwise exhibited in more or less sweet and romantic forms, here appears in austere beauty.
HENRI LAURENS (France)



The material of this sculpture is celluloid. Since Picasso, sculptors have been seeking new materials. For centuries clay, stone and marble were the dominating plastic substances. The same applied also to architecture. Architecture is on the lookout for new materials that can be turned out in quantity by machines, such as glass, sheet metal and chemical compositions which have the advantages of durability, beauty and inexpensiveness. This sculpture is constructed of flat sheets of transparent celluloid.
TORSO BY GABO (Russia)

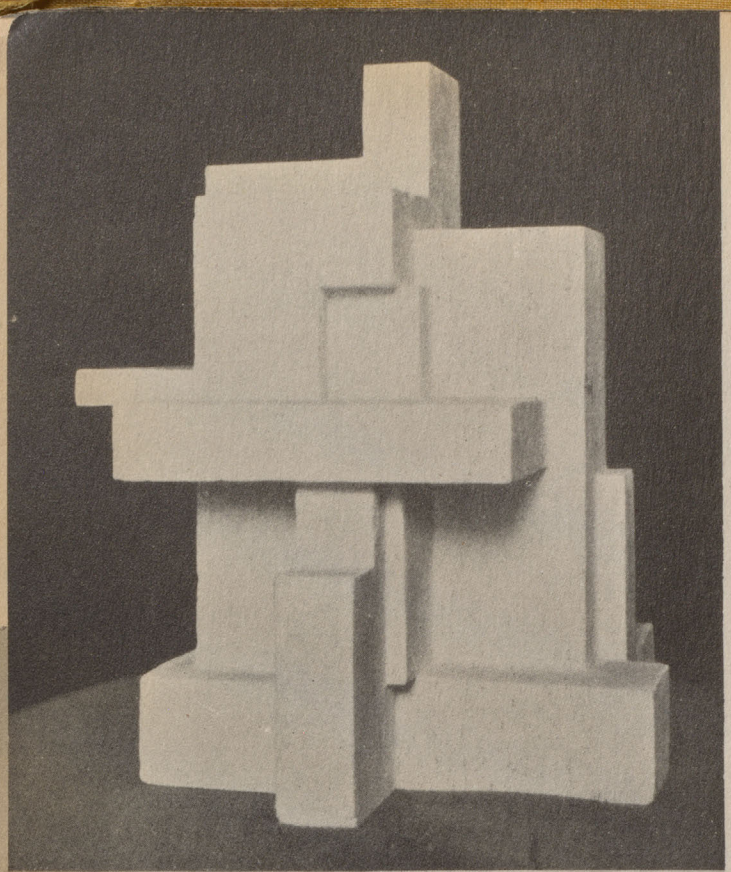
Architecture like this is in the best sense modern. It needs no plastic adornment, not even the beautiful sculpture of George Kolbe. Modern architecture, by means of perfect spatial rhythm and skillful utilization of the innate beauty of materials, makes sculpture superfluous.
MIES VAN DER ROHE (Germany)
GERMAN PAVILION AT THE BARCELONA EXPOSITION, 1929



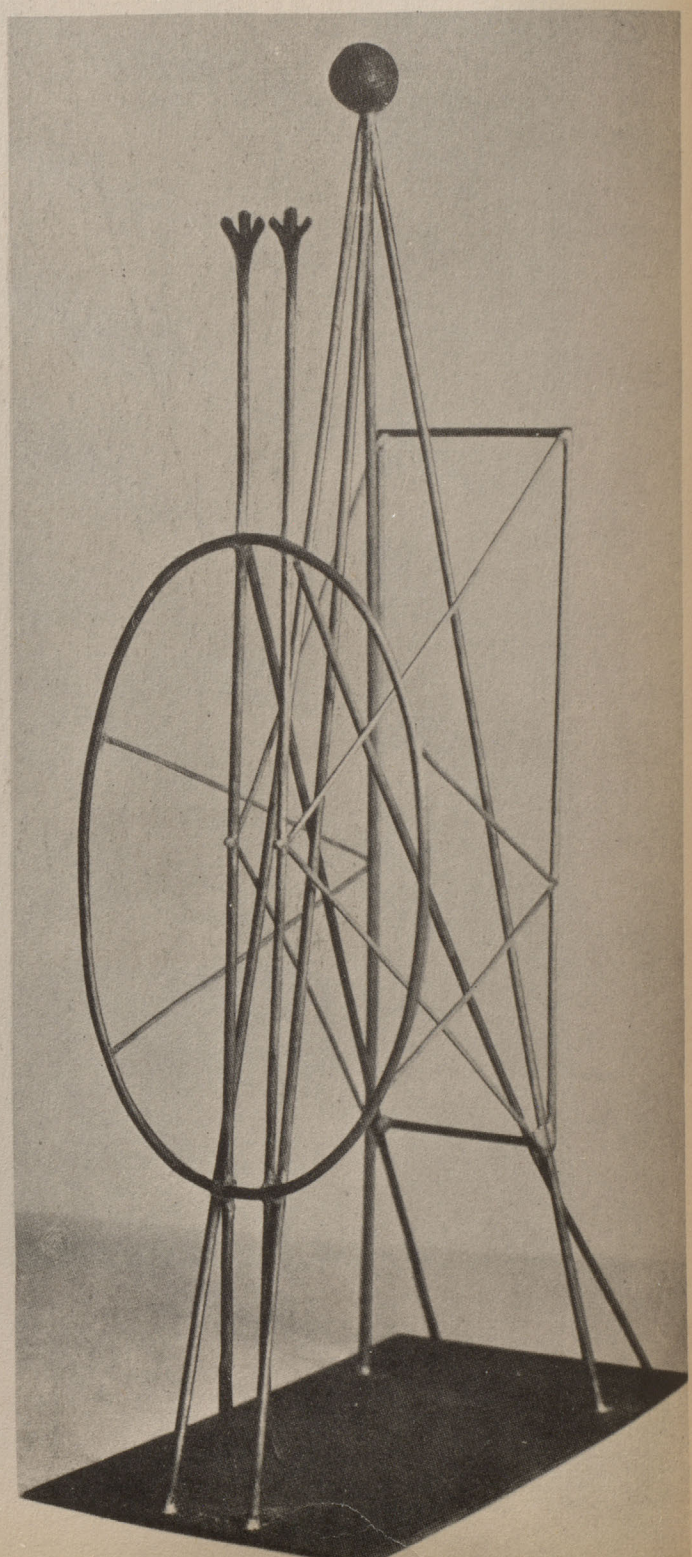
SCULPTURE IN MARBLE
Nadelmann was one of the real founders of the cubist movement. His work in sculpture influenced Pablo Picasso. But Nadelmann did not continue the further disruption of natural forms. He preferred to achieve the



perfect expression of volume and to realize with such perfection of natural forms beauty of light, shadow, and material that one may call it abstract.
ELIE NADELMANN (New York)



One of the first in the field of sculpture to forsake the curved forms of the romanticists. Instead: hard-edged forms which sharply contrast light and shadow without soft gradation. The form is still compact.
VAN TONGERLOO (Holland)

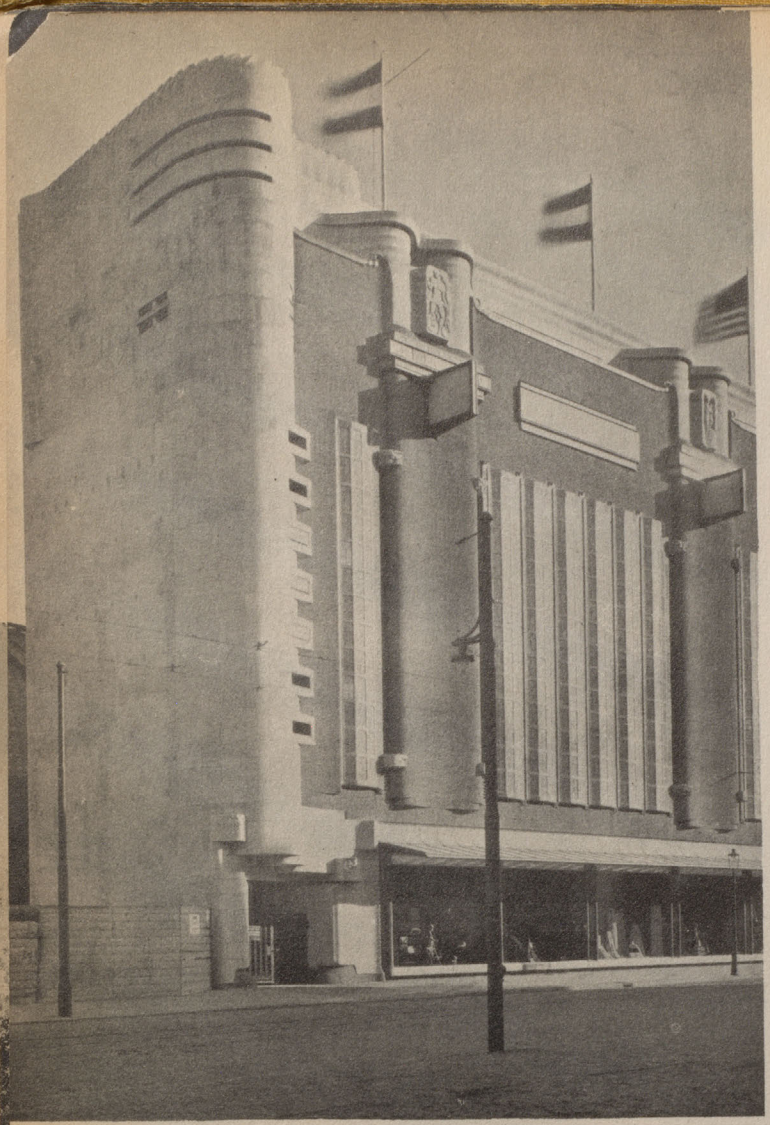


Open sculpture in bronze.
PABLO PICASSO, 1928 (France)



Statue in the garden of the Vicomte de Noailles near Marseilles. The cubic form is here no longer compact, but is dissolved in a play of abstract forms, which are bound up, as in a knot, into an architectonic unity. Conceived as the center-piece of a garden, it was desirable that the sculpture present an interesting view from all sides. The open spaces in the composition embody a new conception. The air itself flows through it, thus fusing form and space; and the sun creates a chiaroscuro effect through the sculpture.

JACQUES LIPSCHITZ (Paris)



Department store. A storefront which plays with plastic forms. The brick and masonry are literally tortured into curves. The steel skeleton of the building is hidden. The relief on the frieze was a necessity in the time of the Greek Parthenon. Today it is superfluous and uneconomical.

DE BIJENKORF HAAG:
P. KRAMER, architect

The stylizing of a figure in the modernistic manner makes it less modern.

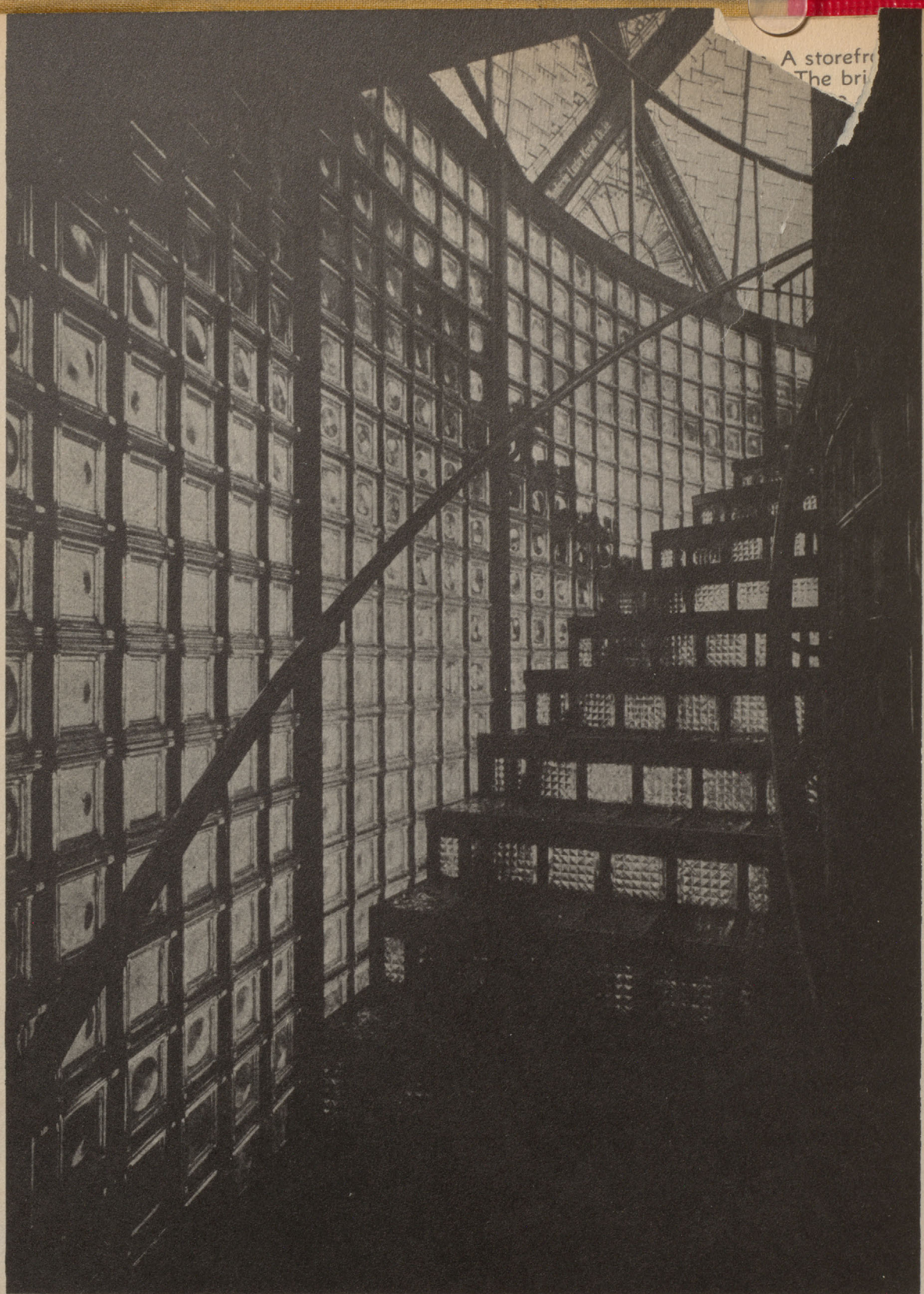




Ancient



Modern:
SIEGEL (Paris)



A house built entirely of glass. Prismatic glass tiles held together by concrete.
BRUNO TAUT, architect (Germany)
EXPOSITION OF THE KOELNER WERKBUND (1914!)

CHAPTER FOUR

ARCHITECTURE

INSTEAD OF NATIONAL INTERNATIONAL ARCHITECTURE

Happily for contemporary architecture, today it is no longer a conglomeration of all sorts of materials and styles, but a living expression of the spirit of a community, or of a personality. And so it is in the best way towards becoming an INTERNATIONAL architecture. ONE STYLE FOR ALL. Whether it is in a work of Le Corbusier in France, Frank Lloyd Wright in America, Perret in Tunis, Oud in Holland, Vesnin in Moscow, the modern spirit has, and can only have, the same expression.

To build or decorate in a more or less indigenous style is an individual idiosyncrasy: the trend of the age is to break down insularity.

Our technical progress in construction will soon have gone so far that every building and the processes of living will be independent of heat and cold. Southern and northern temperatures, climatic conditions, will be regulated from inside our rooms as we regulate our watches.

Technical improvements have conquered space and brought together nations, races, lines of longitude and parts of the earth. Physical and spiritual boundaries are disappearing. Architecture announces simplification, understanding and brotherhood.

The engineering constructions of the last fifty years have had the greatest influence on the present form of architecture.

Engineering constructions in Europe and America: grain-elevators in Canada, the Eiffel Tower, power plants, bridges. European architecture was the first to profit from the science of the engineer. Otto Wagner (born 1841) is really the father of modern architecture. He originated the maxims: Function, maximum of light, hygiene, plain surfaces, genuineness of material. His bank in Vienna, completed in 1905, is still today a pattern of modern architecture. The main hall is in glass and aluminum, the facade in large slabs of marble without ornamentation.

Josef Hoffmann, Joseph Olbrich, and Adolph Loos are the most prominent pupils of Otto Wagner.

The second personality whose work was symptomatic of the coming style was the American, Louis Sullivan (born 1856). His pupil, Frank Lloyd Wright, brought his intentions to perfection. His ornamentation, a happy cross between Japanese and early Central American motives in geometrical stylization, gives a very personal note to his works. But ornamentation is alien to contemporary architecture. Ornament has at all times its origin in the symbolic and not in the decorative alone. Modern ornament is lack of ornament.

The third personality was the Dutchman, H. P. Berlage (born 1856).

The fourth: the Frenchman, Tony Garnier (born 1869).

Germany's position in the originating of the new architecture was not decisive. It is true that Germany adapted quickly and developed the suggestions of Holland, Austria, France and America; and produced good architects like Messel, Behrens, and others. But none of their constructions was decisive, not even Bruno Taut's glass house at the Exhibition of the Cologne Werkbund in 1914, nor all his books which were dreams of glass worlds by a creative and progressive thinker.

These four: Wagner, Sullivan, Berlage and Garnier more than thirty-five years ago laid the foundations of our architectural style of today — but only the foundation.

The style of today, "FUNCTIONAL HORIZONTALISM", was worked out to its completion by the international group of artists that went under the name of "De Stijl," and their friends.

Horizontalism explained architecturally: Until the invention of steel, walls supplied the supporting force of structure. Today a building is supported by its steel columns, not by its walls. Today walls serve only as protection from climatic inclemencies.

But why continue to use for walls stone or brick which had in their day another function and another significance? The proper material for walls now is GLASS. When glass is used the vertical facade vanishes and the floor levels become visible, one above the other, giving the building its horizontal character. Aesthetically, horizontalism embodies the conquering of distance as symbolized by its outreaching cantilever floors.

FUNCTIONAL HORIZONTALISM AN ACHIEVEMENT OF THE DE STIJL GROUP

Strangely enough, it was not the pupils of the "Big Four" who achieved the final crystallization of HORIZONTALISM, but the third generation of artists, who were included in the De Stijl group. For twelve years this group has had its own journal, "De Stijl." It used to appear in Paris, Leyden and Berlin, and now continues in Paris, under the editorship of Theo van Doesburg.

Architect members of the De Stijl group were: van Eesteren, Theo van Doesburg, Rob. van t' Hoff, Frederick Kiesler, J. J. P. Oud and Jan Wils. To the same circle belonged Mies van der Rohe, El. Lissitzky, Moholi Nagy, Werner Graeff and Hans Richter.



Perfect simplicity. One of the best examples of contemporary architecture in the style of "functional horizontalism." Materials: steel, concrete, marble, glass.
EXTERIOR OF THE GERMAN PAVILION AT THE BARCELONA EXPOSITION, 1929
MIES VAN DER ROHE, architect (Germany)

WAR DELAYED REALIZATION OF THE NEW ARCHITECTURE

Antonia Sant Elia, an Italian who was killed in the war in 1916, had already in 1913 planned excellent skyscrapers with streets on four levels.

Tatlin, a Russian, completed in 1919 a construction important in idea and technique: the so-called Tatlin Tower.

The Swiss painter, Jeanneret, better known as an architect under the name of Le Corbusier-Saugnier, successfully propagated radical ideas of construction at that time, as pupil of the constructors Auguste and Gustave Perret. He had the good fortune, like J. J. P. Oud (in Holland), as a neutral foreigner at the time of the war, and equally before that, to get large building contracts while all the young architects could open their offices only several years after the conclusion of peace. Until then they had to propagate their ideas in periodicals, lectures and expositions by means of plans and models.

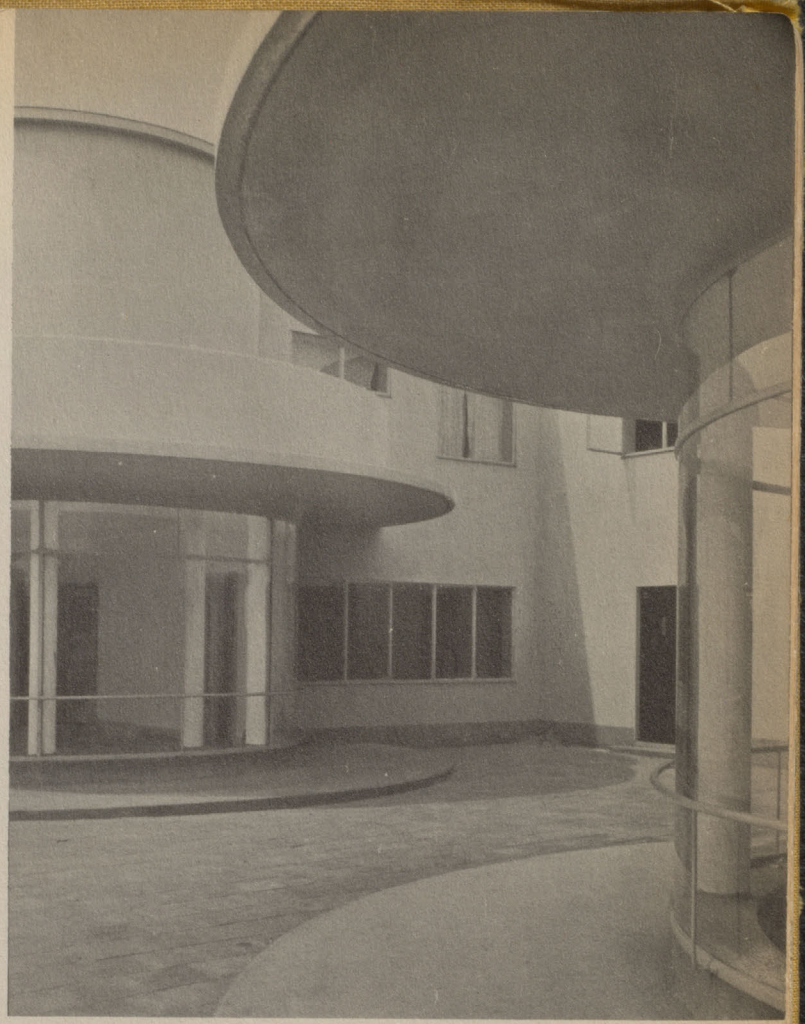


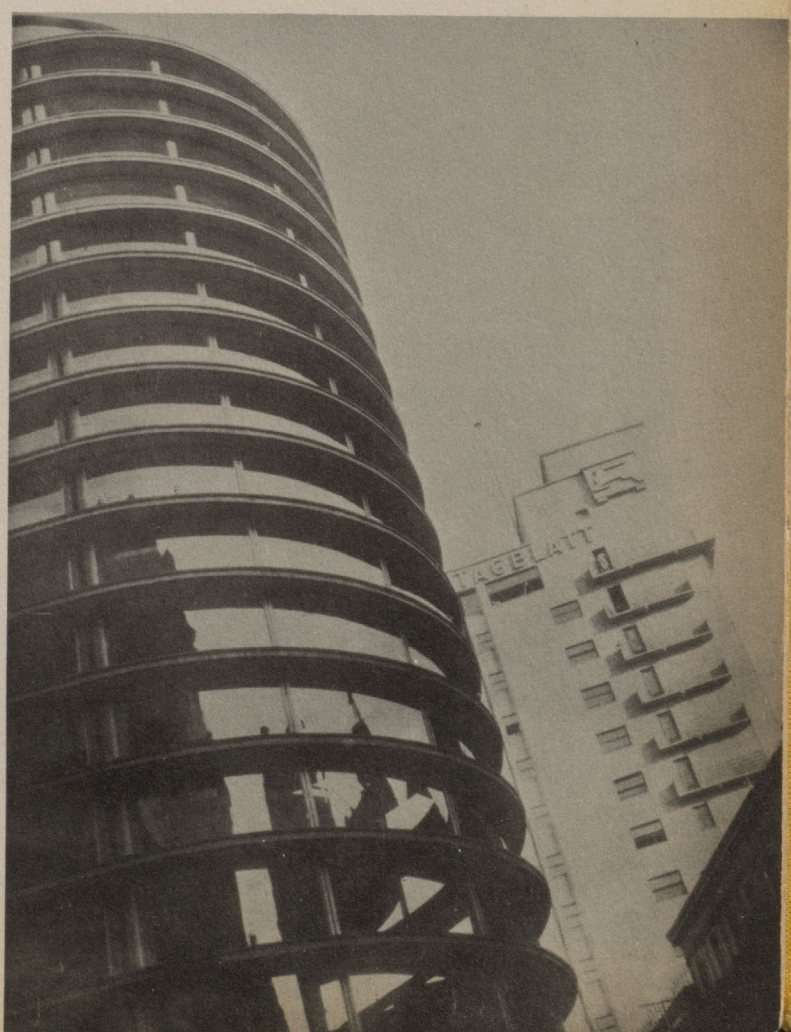
Materials produced by chemical processes will characterize the future style of building. Not materials such as stone, marble, and baked clay, but glass, metals and new chemical compounds, which will rival the natural materials in quality and practical utility. This project for a warehouse is in glass and metal. The emphasis in metal on the horizontal is here thoroughly natural and functional. No decorative tricks.
MIES VAN DER ROHE, architect (Germany)



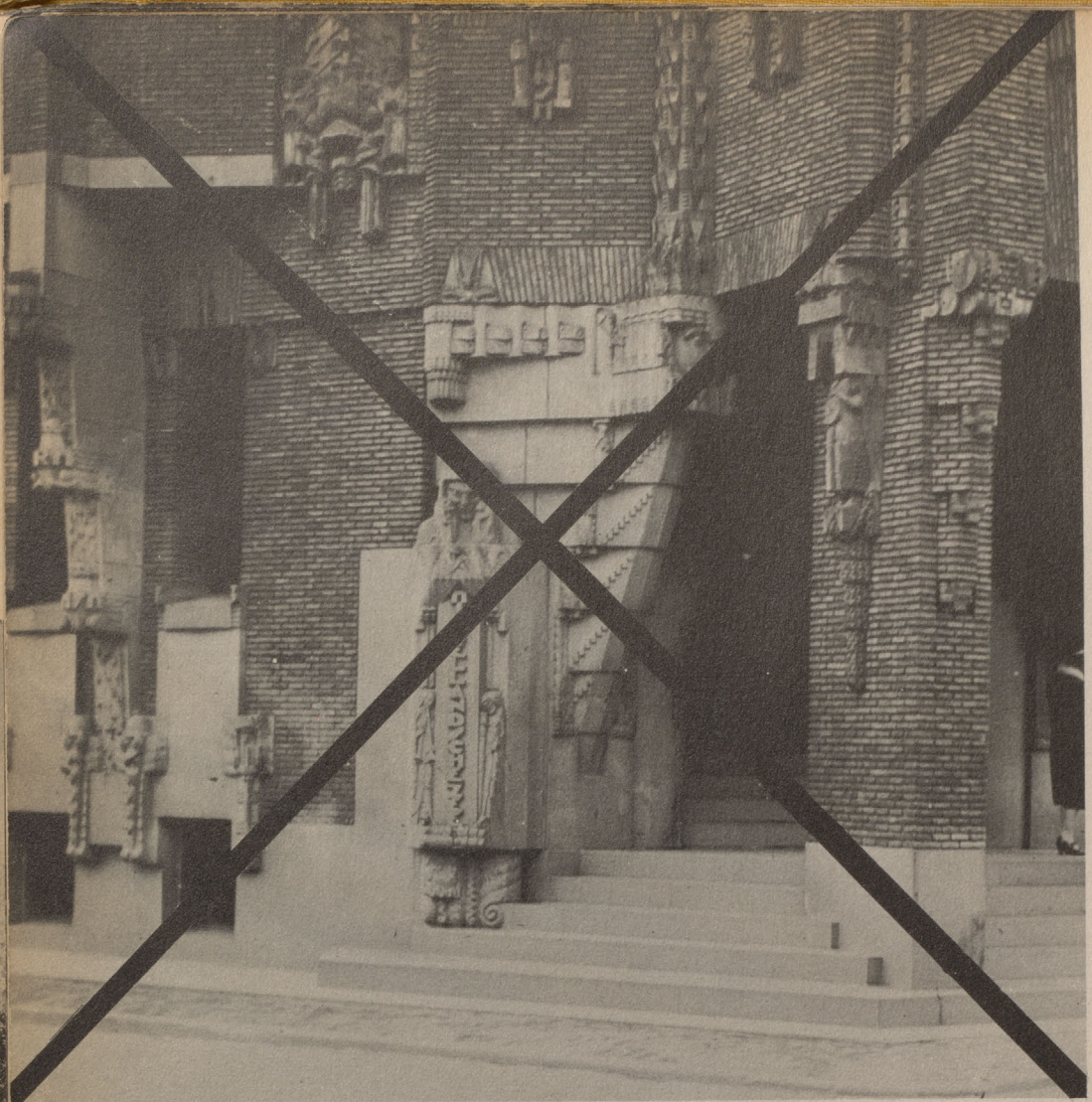
Horizontalism is here used as a decoration without functional reason. Imitation of this kind of poor modernism is now spreading all over the world.

"The curved corner" which became such a mark of modern architecture has here a functional reason: as a weather protection over the sidewalks. Besides, the sweep of the passage-way facilitates vehicular traffic.
J. J. P. OUD, architect (Holland)





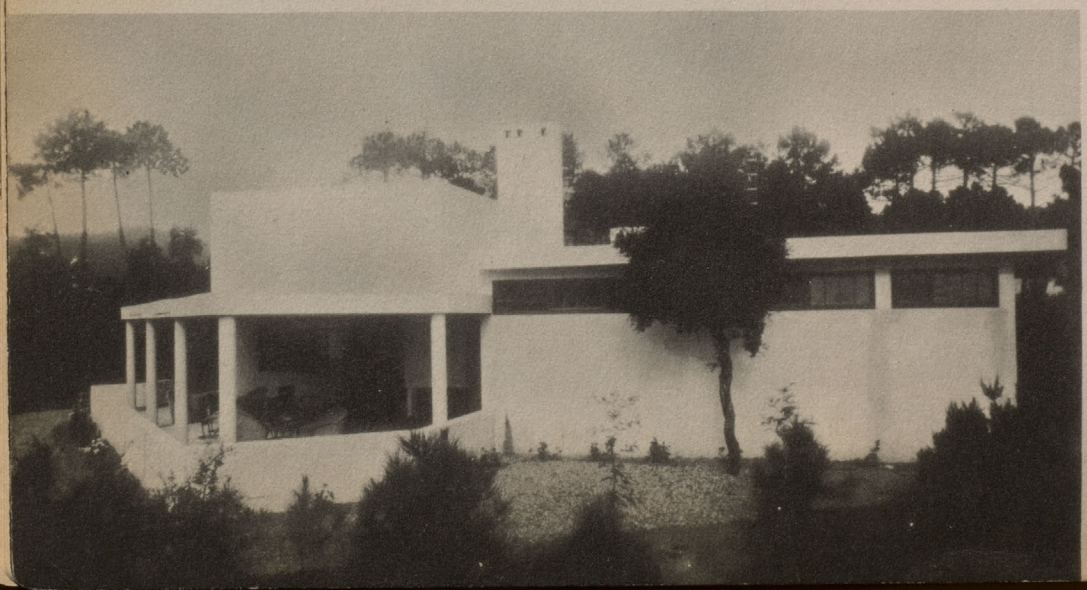
On the contrary these parallel horizontal "cornices" are nothing else but pointless decoration.
ERICH MENDELSOHN, architect (Germany)

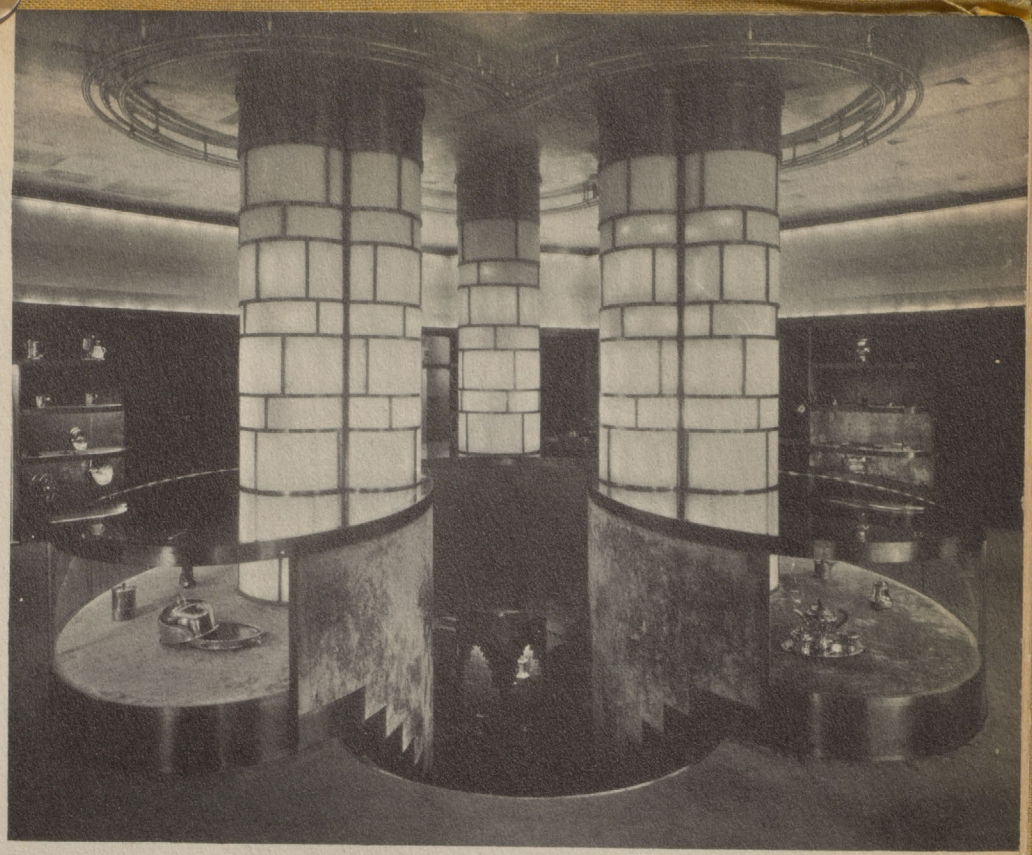


This shows how the architecture of today should not look. Brick, stone, cement, bronze, modernized Gothic, plastic symbolism.

?

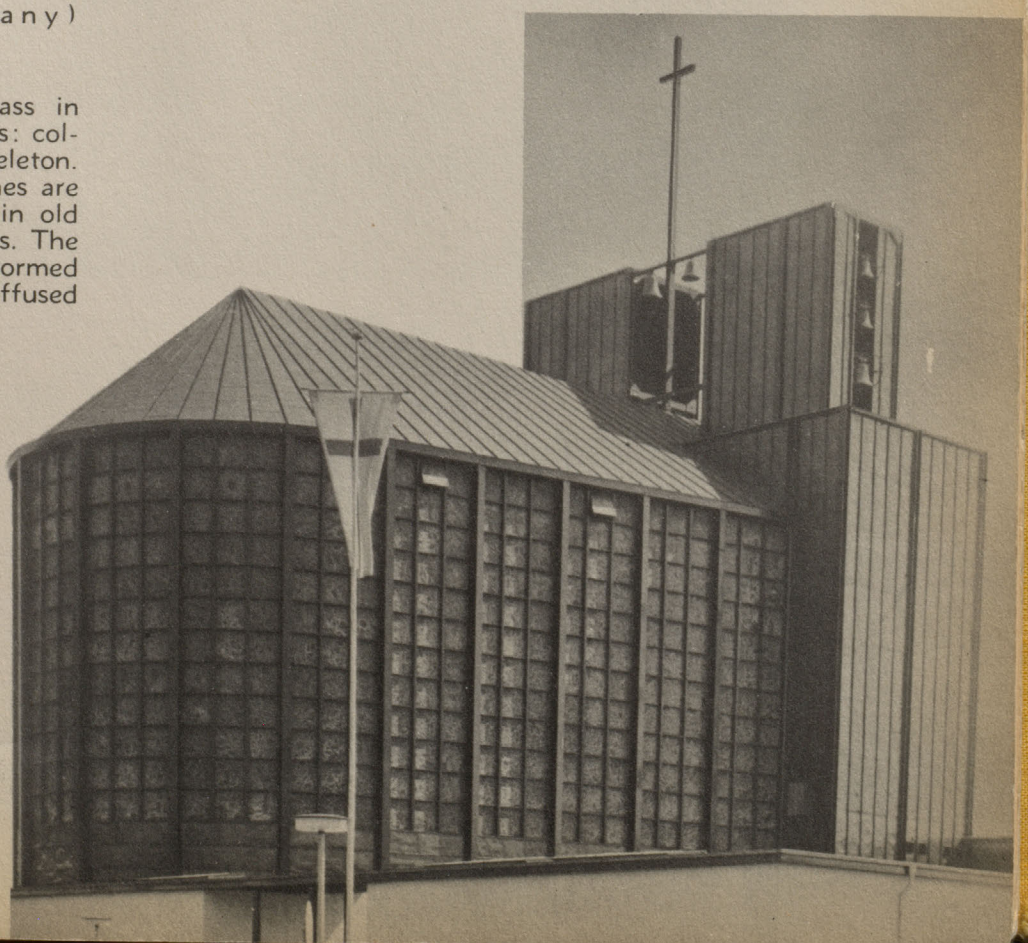
And here is an example of good style. The simplicity of the forms, the predominance of a single color and a single material (concrete), are the right principles.
PIERRE CHAREAU AND BIJVOET, architects (France)





A glass structure may appear hard and inflexible but when colored, either transparent or opaque, it loses this quality. Here is an example of the manner in which columns, which are always a disadvantage in the decoration of the interior of a store, can become attractive by the use of light and glass.
FIRLE, architect (Germany)

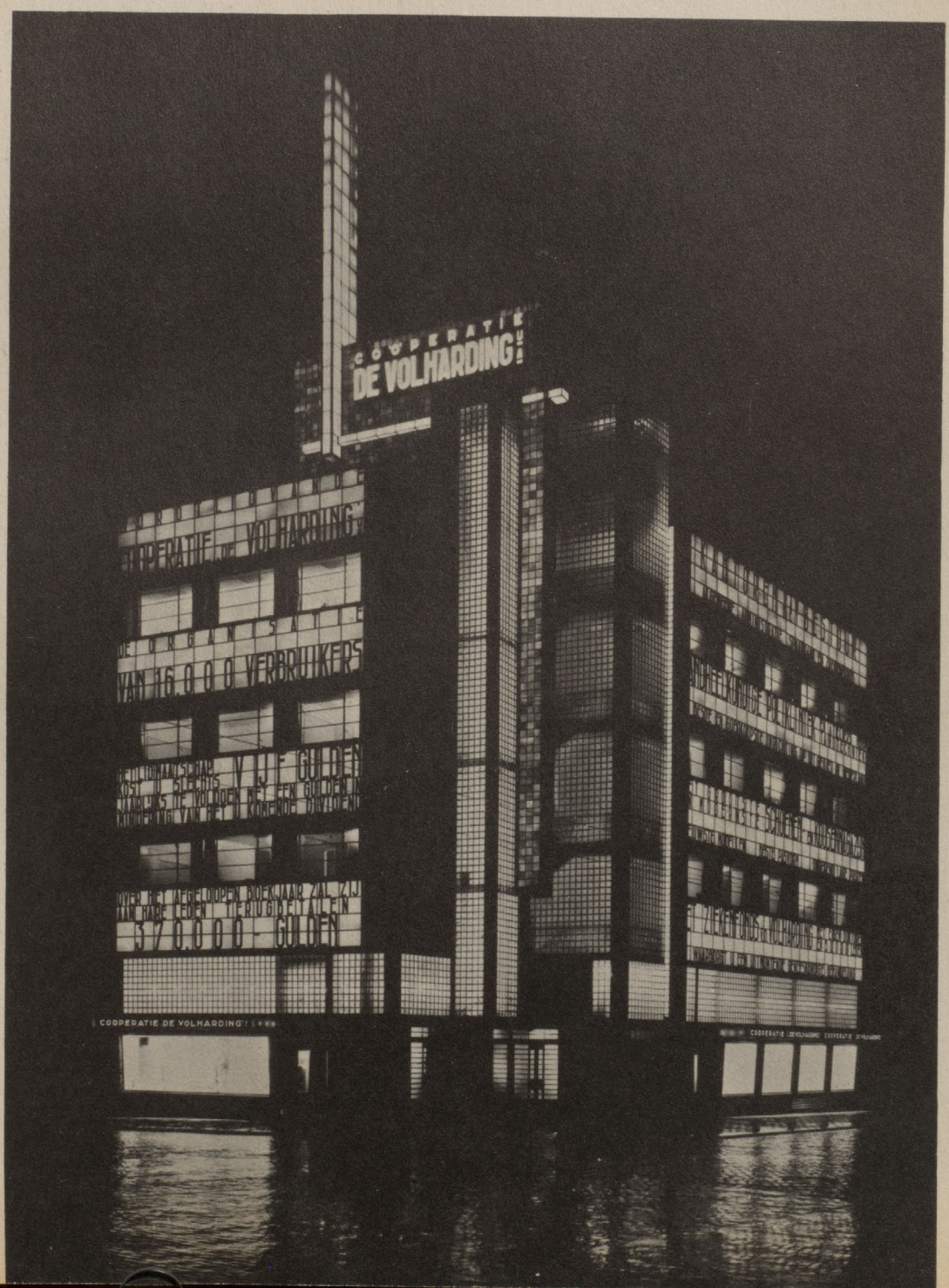
A church entirely in steel and glass in Cologne. Here is another use of glass: colored panes of glass fill in the steel skeleton. The colored lights of the leaded panes are not confined to single windows as in old churches, but actually form the walls. The coldness of the steel and glass is transformed into a mellowness softened by the diffused colors of the glass.





A use of white opaque glass and transparent glass, letting in a maximum of light from outside by day.

By night giving the opposite effect: projecting artificial light into the street. Especially happy is the use of opaque glass for publicity. The lettering attached to the back of the glass appears only at night, transforming the whole space into a single electric sign.
J. W. BUIJS, architect (Holland)


COOPERATIE
DE VOLHARDING U.A.
VAN 16.000 VERBRUIKERS
VIJF GULDEN
37.000.- GULDEN

CHAPTER FIVE

"HORIZONTALISM IS THE FORERUNNER OF THE COMING TENSIONISM."

In the manifesto which appeared in the "De Stijl" magazine in April, 1925, I tried to embody the ideals of this architectural system of the future which I called "Tensionism."

Because it gives in brief, direct terms an exposition of this vital subject, the manifesto itself is partly here reprinted:

MANIFESTO OF TENSIONISM

ORGANIC BUILDING

HE CITY IN SPACE

JNCTIONAL ARCHITECTURE"

Compulsion directs the new form of the city:

The Country-City: the division of city from country will be abolished.

The Time-City: time is the measure of the organization of its space.

The Space-City: it floats freely in space in a decentralized federation dictated by the ground-formation.

The Automatic-City: the processes of daily life are mechanized.

What are our houses but coffins towering up from the earth into the air? One story, two storys — a thousand storys. Walled up on two sides, on ten sides. Stone entombed—or wood, clay, concrete. Coffins with airholes.

Cemeteries have more air for the skeletons of their dead than our cities for the lungs of their living. Each grave has its lawn, its piece of meadow, a gravelled path to separate it from its neighbors. Each grave an islet of green. Each his own master: each his own settlement.

And our cities? walls, walls, WALLS...

We will have NO MORE WALLS, these armories for body and soul, this whole armorized civilization; with or without ornament. We want:

1. Transformation of the surrounding area of space into cities.
2. Liberation from the ground, abolition of the static axis.
3. No walls, no foundations.
4. A system of spans (tension) in free SPACE.
5. Creation of new kinds of living, and, through them, the demands which will remould society.

We are satiated with architecture. We want no new editions, be they ever so well contrived. Instead of the old bedizzened single-faced models, plain four-faced models; for baroque curves, straight lines; for ogival windows, rectangular windows. The expert is bankrupt. What interests everyone is: how does one LIVE among these curved or straight walls? from what sort of life, of NEW life, do these four or x faces arise?

Instead of ornament, plain walls; instead of art, architecture — these are your demands. But we must have organic building; the city in space; functional architecture: ELASTICITY OF BUILDING ADEQUATE TO THE ELASTICITY OF LIVING.

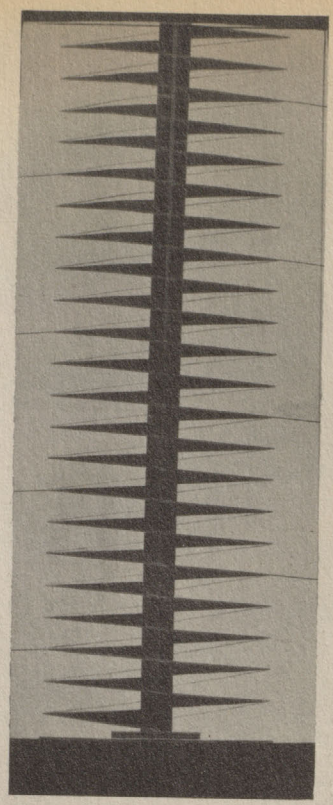
It is irrelevant whether cupolas or cubes dome man. Either way he suffocates. And your window holes do nothing to free him.

One must discover the urge of the age, as electricity was discovered. One must invent new life, as the motor was invented. Until then this life is merely a process of physical digestion.

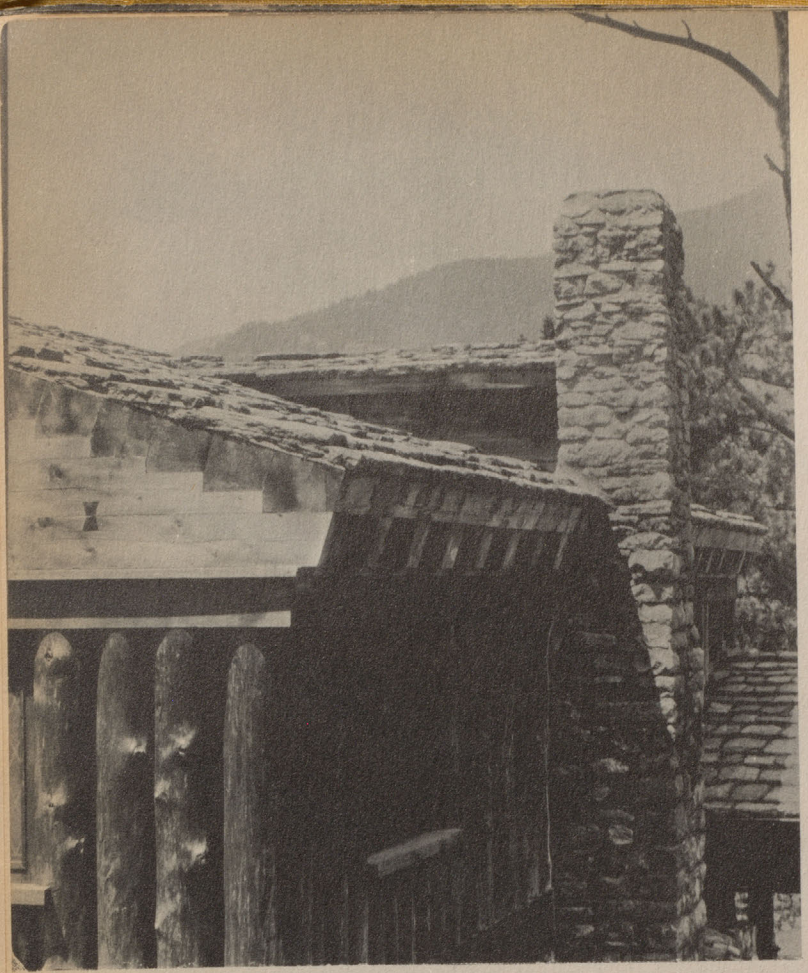
The new city will bring with it the solution of the problems of traffic and hygiene; make possible the diversity of private life and the freedom of the masses. It is not built to suffice in itself, but, by the strictest economy of means, to create the greatest possible abundance.

There will exist no longer houses doming man, which shout at him: "Sleep well, eat well, and take a gasp of air now and then." And with the disappearance of houses conceived in this spirit, the streets of huddled cubes will be resolved into free living and working areas. You architects have always misunderstood:

The ringmaster of a new style held out a circle before your noses and—hoopla! you jumped through it. Just now it is a rectangle. Tomorrow...? Take care that the jade you are riding does not bolt under you, and you pitch on those inquisitive noses into the muck.



Project for a department store anchored to the ground only at the central axis, which includes elevator shafts, heating and cooling system. Glass encases the entire structure. The floors are circular and built on the spiral principles of a corkscrew, so that passage is continuous from one floor to the other. Here we have the solution of one of the most pressing problems in department stores today: free, equal distribution of traffic. At present there is constant congestion at those spots where elevators or escalators are located. In the structure here shown the centralization of elevators makes them much more accessible from all parts of the floor. Furthermore shoppers will often walk down several floors without realizing it because of the slightness of the incline. The store becomes practically one continuous main floor. This type of construction has been made possible by the cantilever properties of steel. Carrying out the tenets of "tensionism" in city planning, it will be joined by spans at every third floor with surrounding buildings. Such a structure is feasible today, if we eliminate this last feature and provide additional support at the periphery.
FREDERICK KIESLER, architect (Paris, 1925)



Heavy and static construction in wood. Steel, as it is used today, is an imitation of such wooden posts and beams.

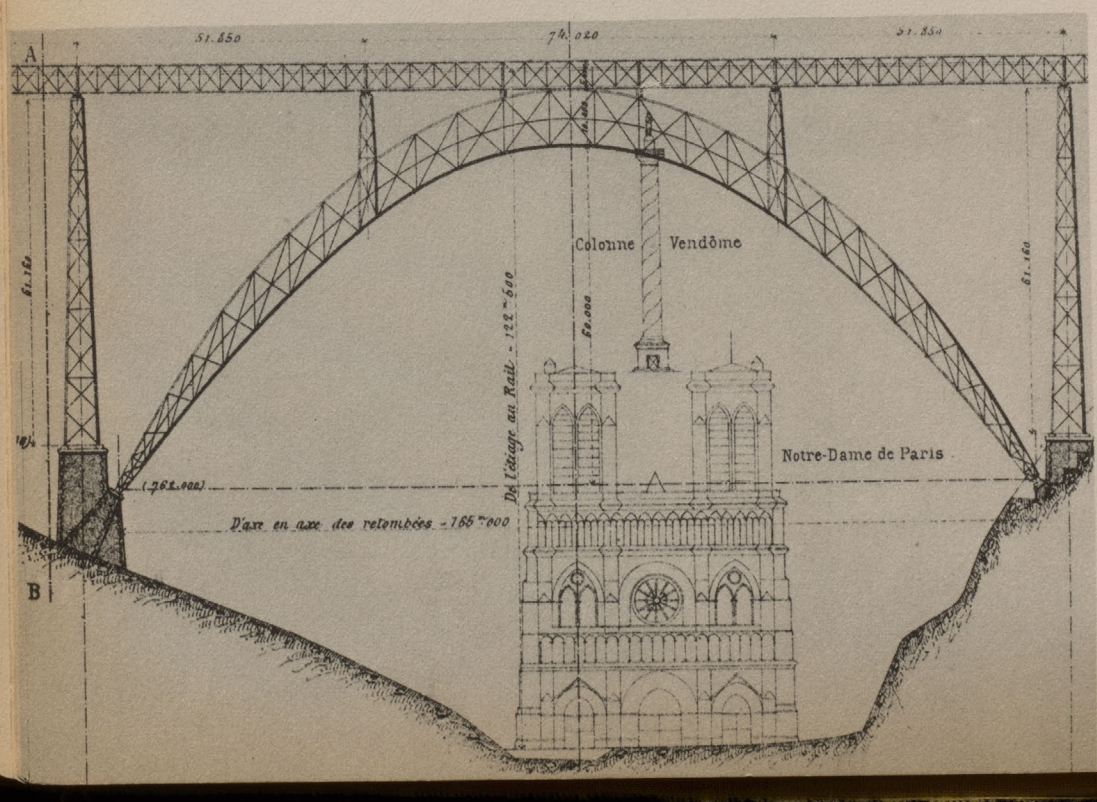
One of the most advanced construction. The scaffolding around a church in New York. Instead of wood or steel girders, tubes are used throughout. They are fastened together by means of a flexible wrist-joint. Material: duraluminum.
The beauty consists in the lightness, the precision and the elasticity of construction which permits a maximum of light and air. A contrast to the above.





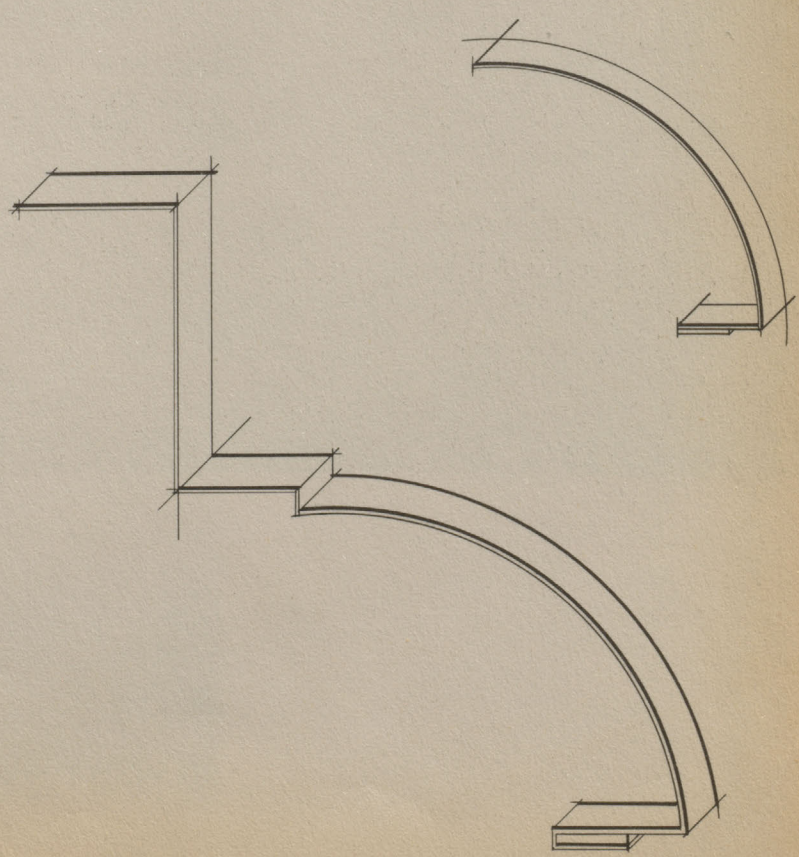
The spanning of large spaces has been at all times the most involved problem in construction. Stone materials allow no great span. The cross-spans continue at larger or smaller intervals.
ANCIENT AQUEDUCT (Rome)

But with the adoption of steel as a building material a tremendous new possibility of spanning was laid open. In the beginning iron construction did nothing else but imitate the arch system of the old stone bridges in iron. If no arches were built, the rectangular spanning system of the old wooden bridges was translated into iron.
Gradually we are beginning to understand the propensities of steel. The picture shows the bridging of a hundred and sixty-five meters in a single arch. In stone there would have been at least three needed. In this spanned, cantilever construction we have a suggestion of all future architecture.

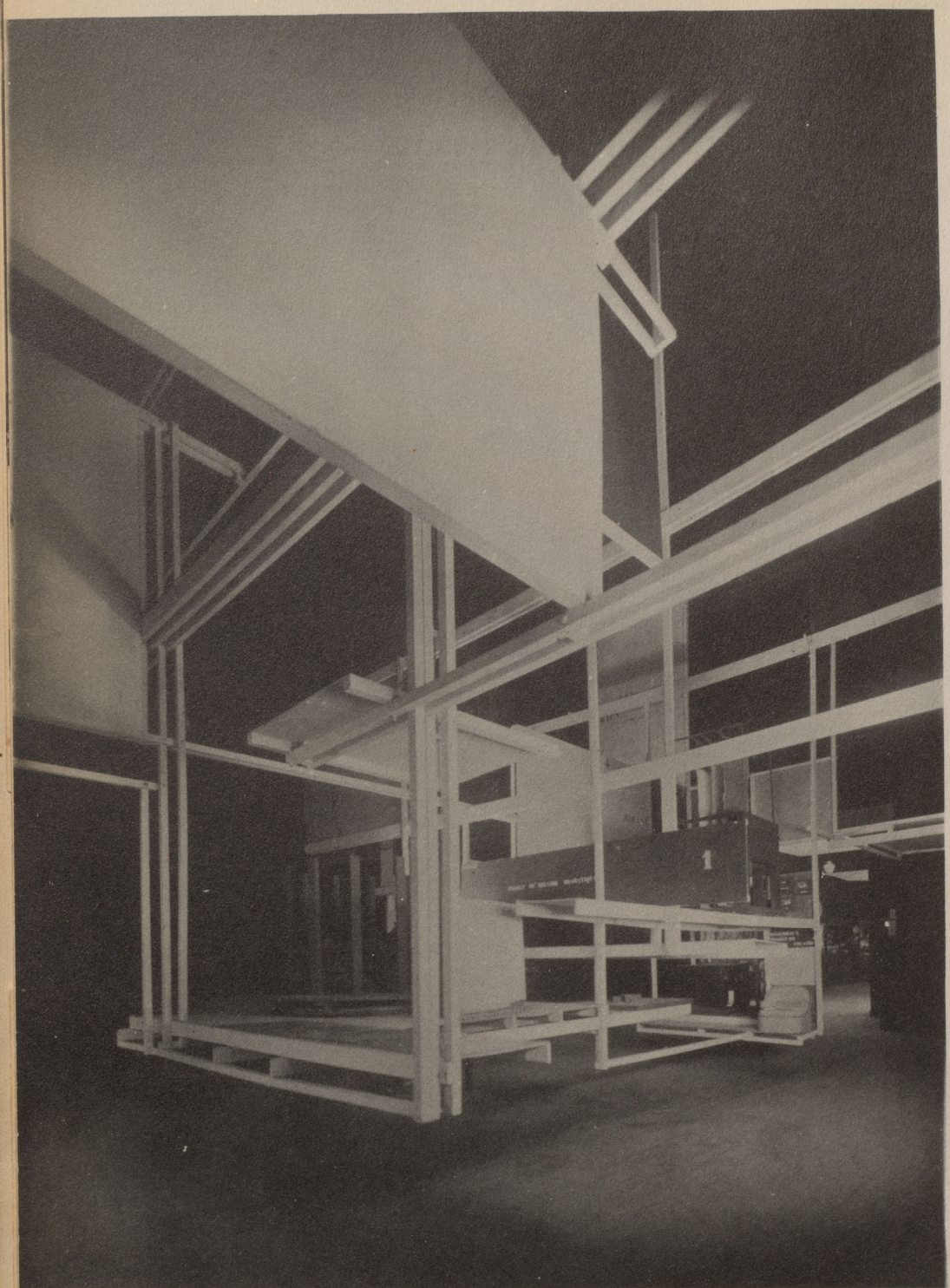




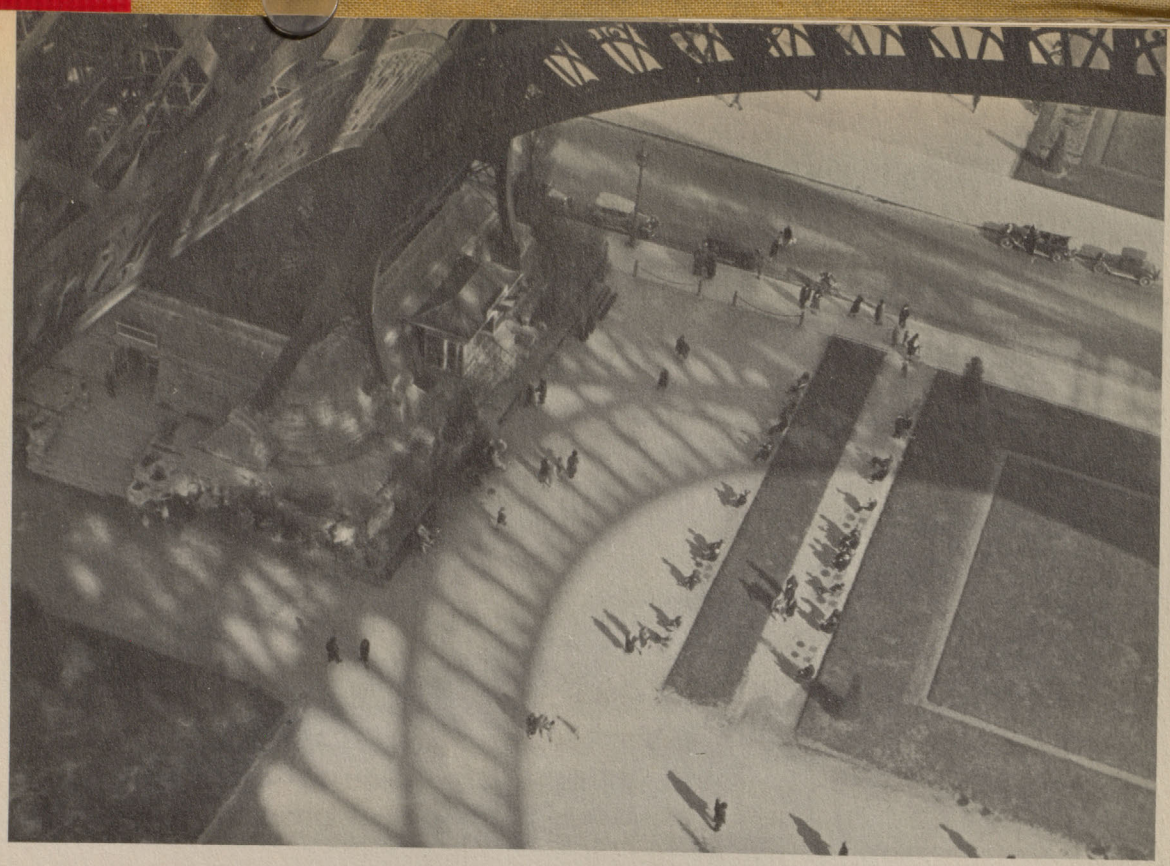
VIADUCT DE GARABIT, 1884.
HEIGHT, 122.50 m.
GUSTAVE EIFFEL, Engineer (France)



Sketch of a cantilever system for a display fixture. Bent metal.
F. KIESLER, architect (New York)

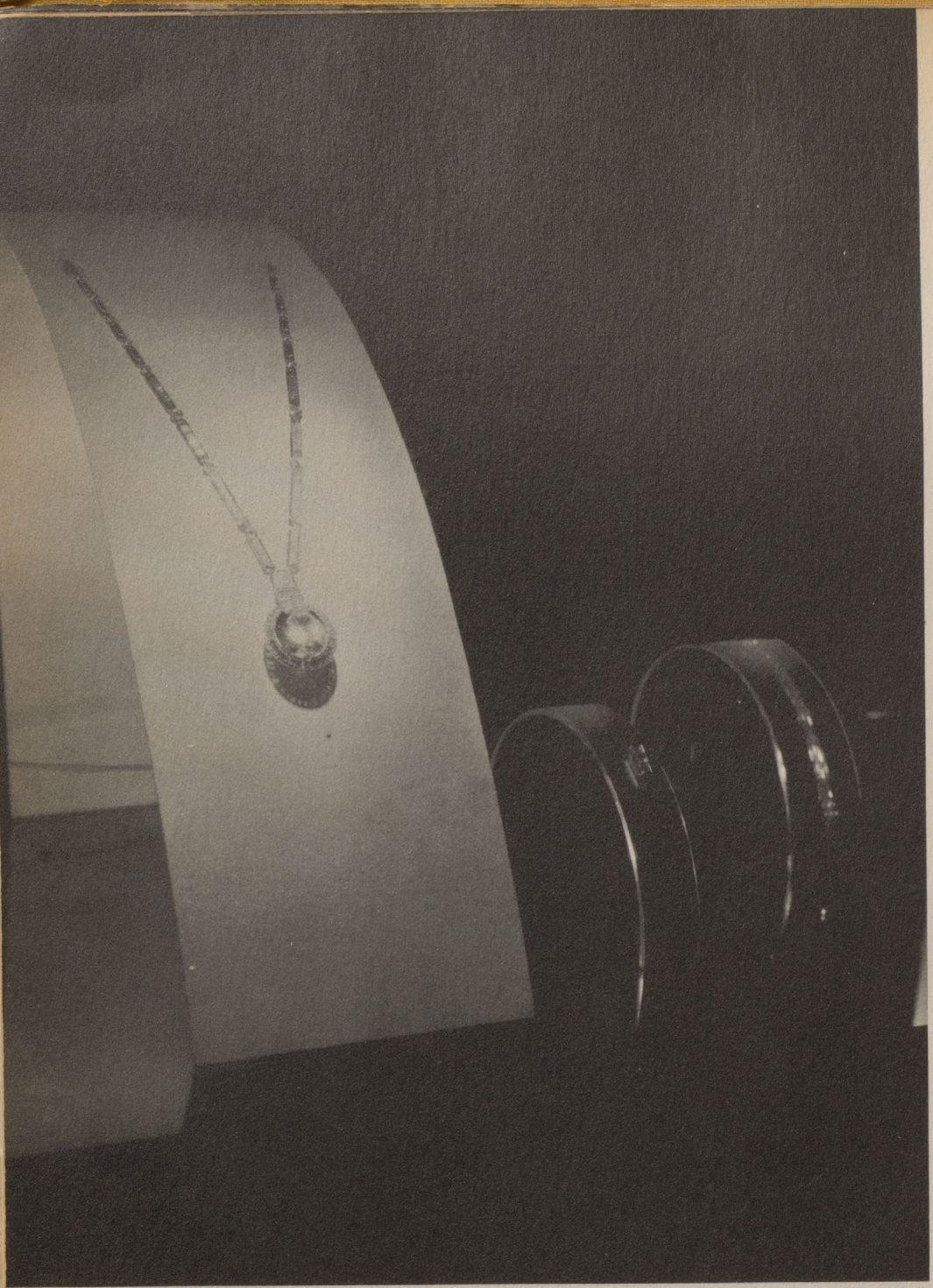


THE CITY IN SPACE
Model of a whole city in which houses, streets, landing stages, etc., are spanned and suspended above each other and next to each other in space. First example of "tensionism," an elastic building system of tubes, platforms and cables, developed from bridge building.
GRAND PALAIS, PARIS, 1925
EXPOSITION DES ARTS DECORATIFS ET INDUSTRIELS MODERNES
F. KIESLER, architect (New York)



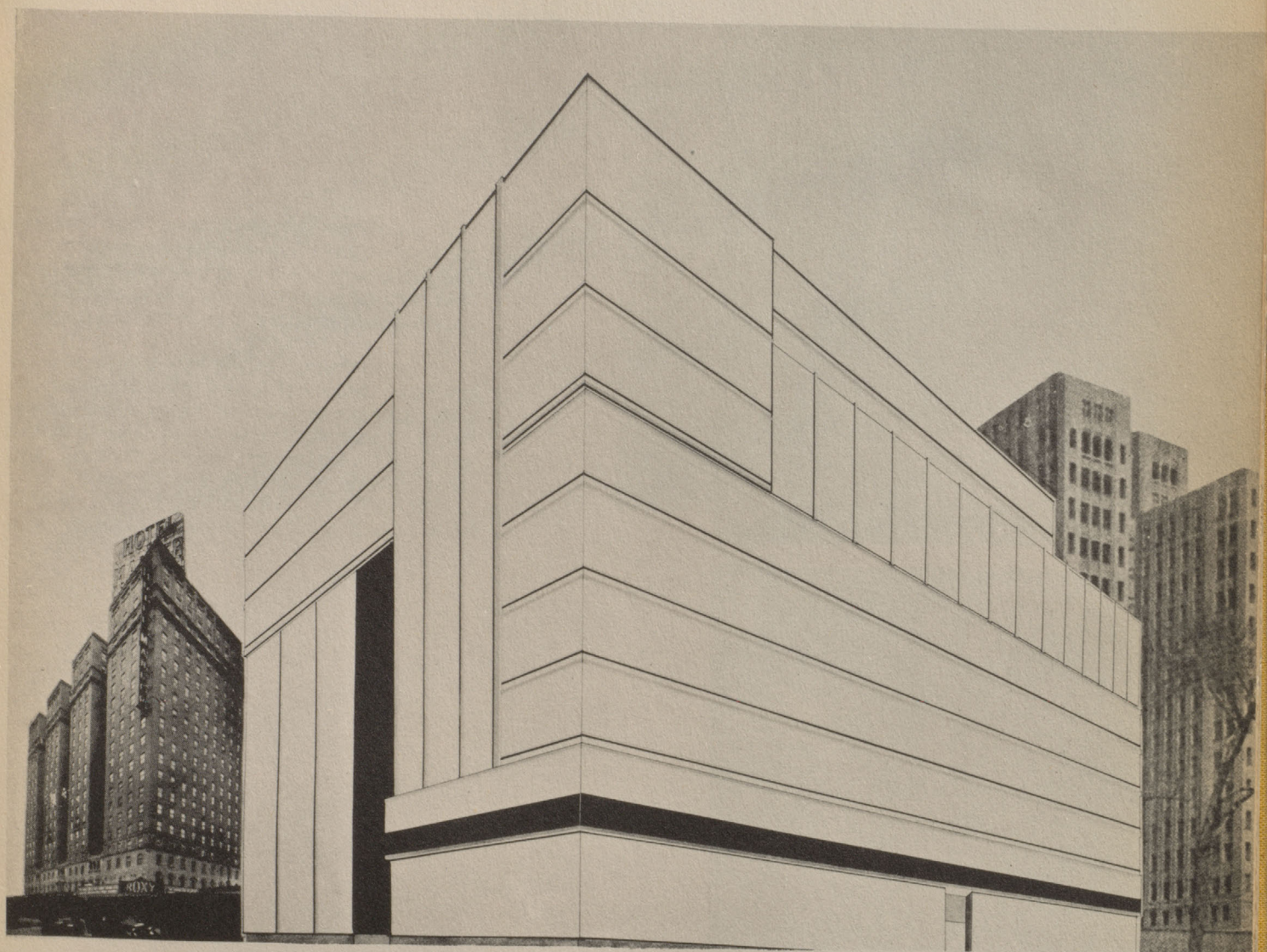
In the substructure of the Eiffel Tower, which stands on four great bridged arches, one can see quite clearly the design of a future system of city planning. This picture shows that the sunlight shines unhindered through the substructure of the building.
By freeing buildings from the ground and using only a minimum of the space for anchoring the foundations, every other part of the earth beneath the raised construction becomes available for vegetation and traffic.
EIFFEL TOWER, PARIS, 1888
HEIGHT OF ARCH, 118.50M
GUSTAVE EIFFEL, Engineer (France)

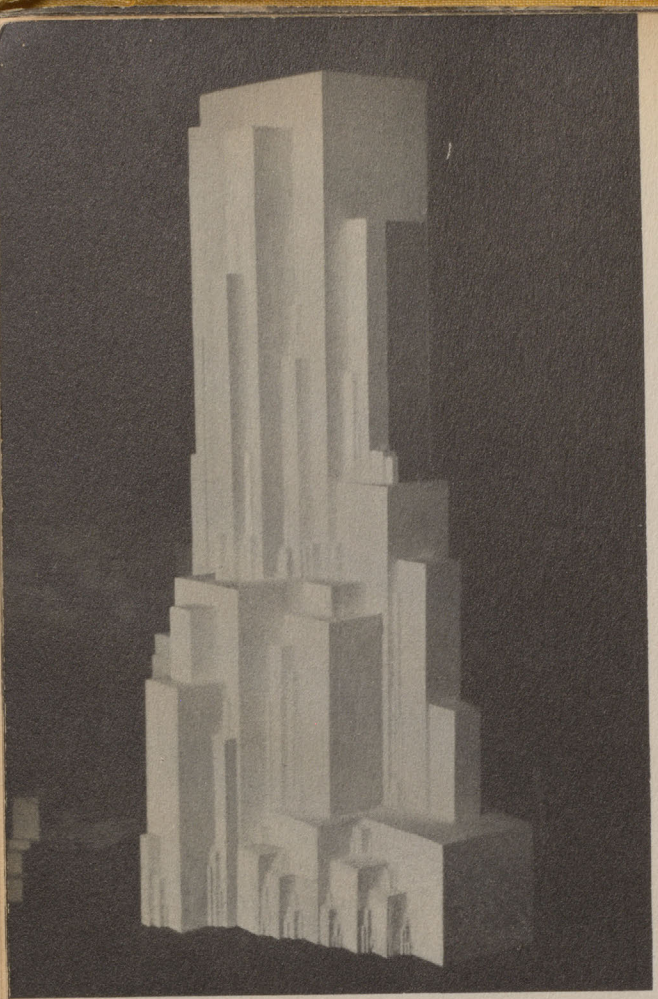




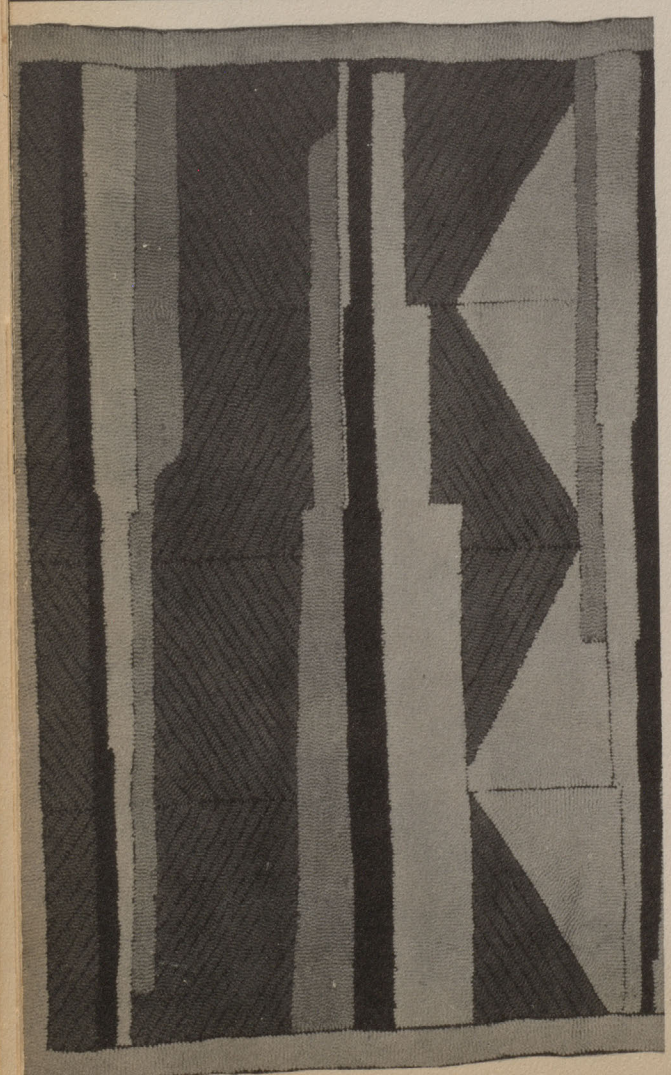
Luminous arc of glass for jewelry display.
JEAN LEON (Paris)

Project for a department store on Fifth Avenue, 1928. Floors of sheet glass. All walls of the building, both inside and out, are of colored plate glass. Second and third floors are of opaque glass. Floor levels are marked by duraluminum channels. The building has no windows. By means of double walls, which house between them heating, cooling, and ventilating systems, the store remains independent of outside weather conditions and literally manufactures its own climate. The entire front space is used for display purposes. There are no columns between the displays because the steel columns have been shifted back six feet from the building line. The floors are cantilevered. The central verticals indicate the elevators.
FREDERICK KIESLER, architect (New York)


HOTEL
ROXY



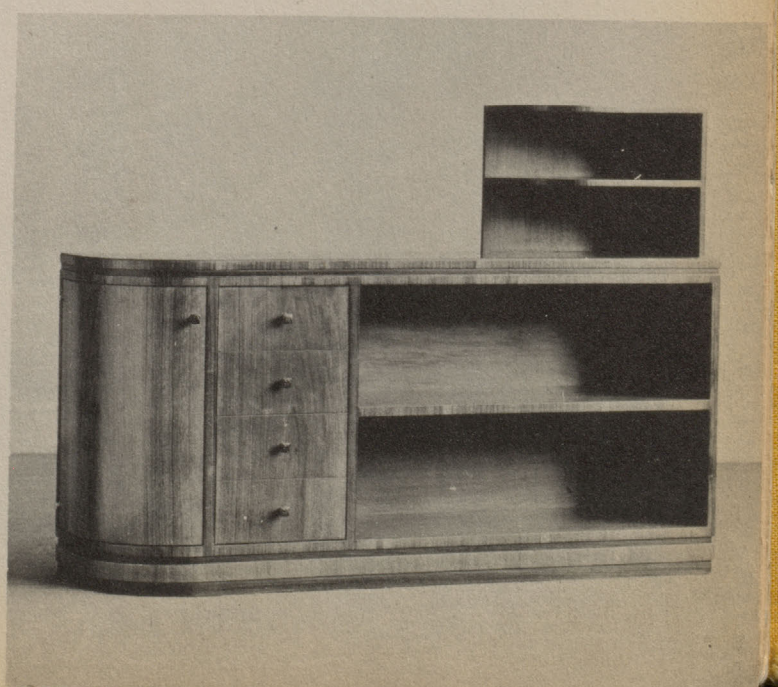
Not an American skyscraper but the so-called abstract "Suprematist Architectona." The artist who conceived this model declares that only by subordinating the practical and sociological functions is architecture possible as art.
It is nevertheless extremely interesting to see how "practical forms" like those of the American skyscrapers of today were anticipated in abstract composition. The setbacks are purely a matter of "cubical rhythm" and have nothing to do with zoning laws.
SUPREMATIST ARCHITECTONA. KASIMIR MALEVITSCH (Russia), about 1925



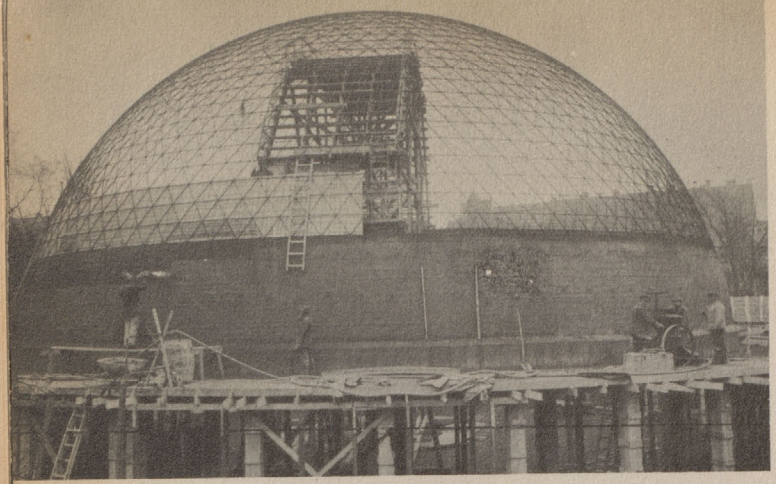
Architectural rug design: skyscraper motif.
JOHN STORRS, designer (New York)



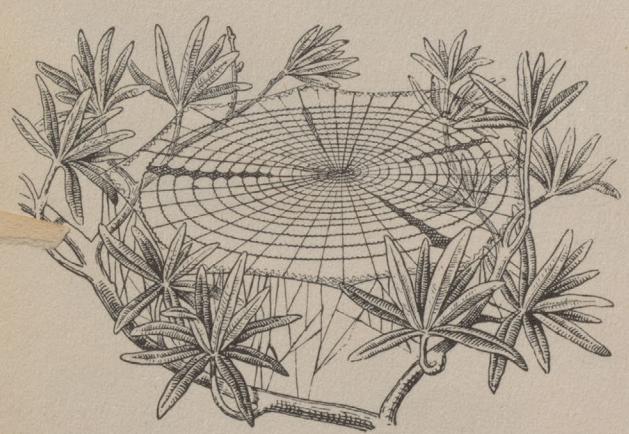
Skyscraper design adapted to furniture.
PAUL T. FRANKL (New York)



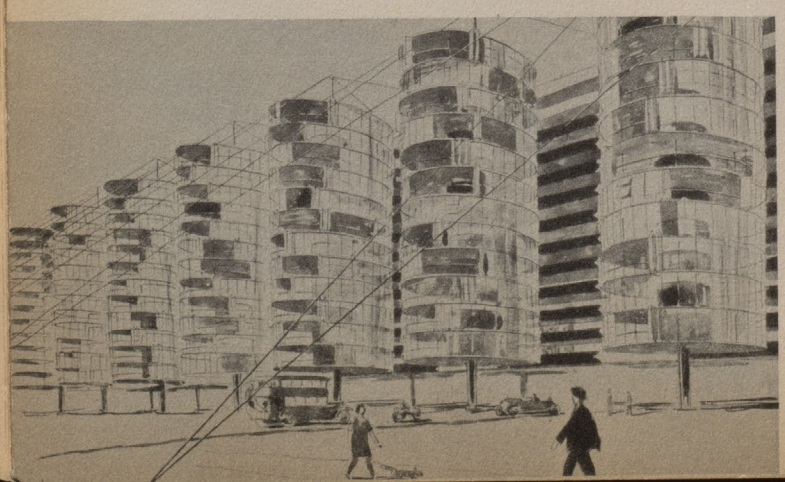
A piece of furniture showing horizontal scheme.
EUGENE SCHOEN (New York)



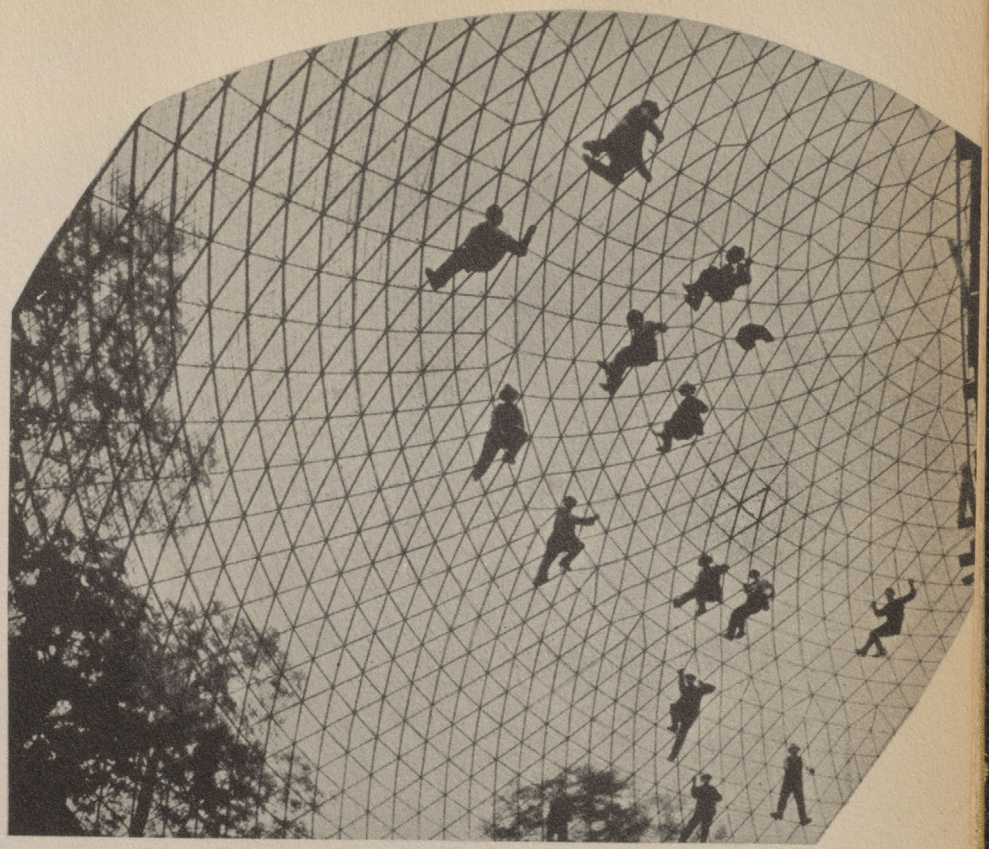
Spraying liquid concrete on skeleton of dome of Zeiss Planetarium.



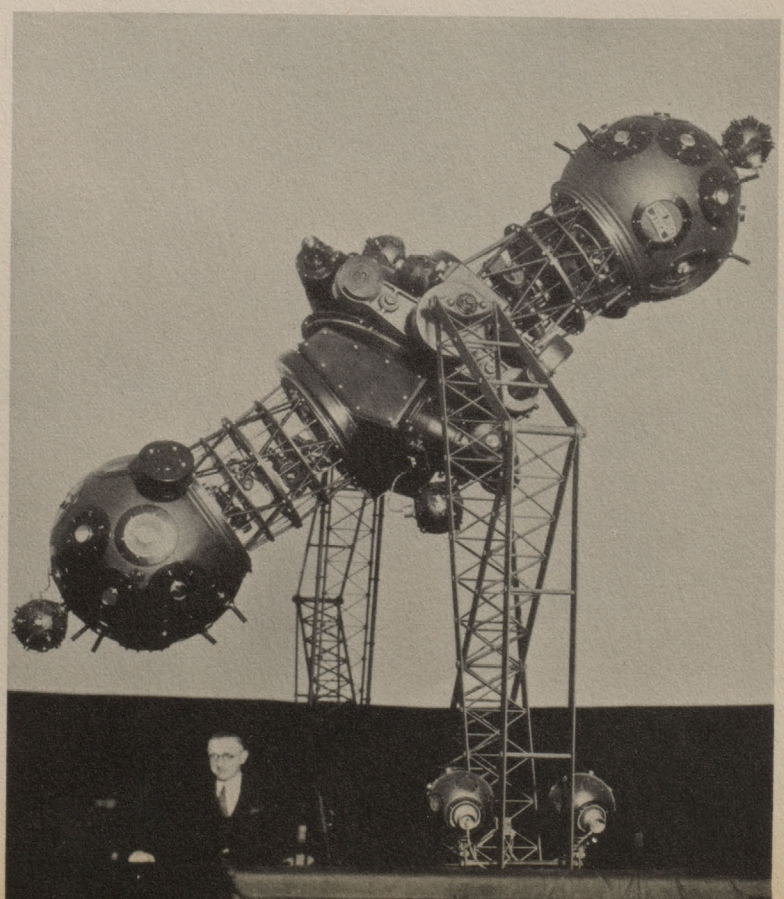
The spider net system is cited as an excellent construction against wind-pressure and load.
RASCH BROTHERS, architects (Germany)

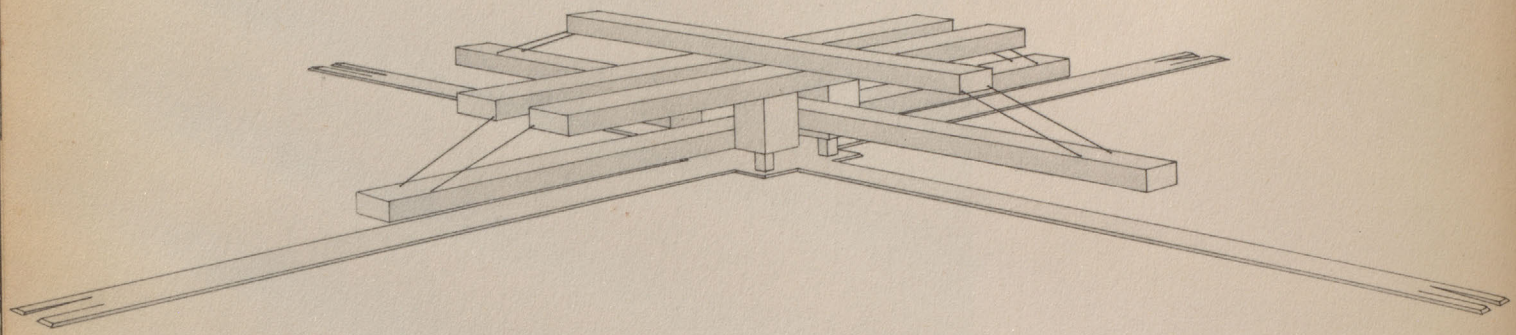


Series of suspended houses. "The mast is secured against wind-pressure snapping and every load which results from the suspended stores. The spherical end of the mast which stands in the ground is 32.5 cm. in diameter and is made of steel. It lies in a corresponding steel socket, which is secured in a round concrete foundation 9.5 m. in diameter."
"The masts are spanned by well isolated cables at an angle of 45 degrees, in such a way that a continuous series of triangles results."
RASCH BROTHERS, architects (Germany)
1929



The magic of light.
With this apparatus the whole solar system is thrown on the cupola of a Zeiss Planetarium, showing the movement of the planets and stars.
KARL ZEISS (JENA), (New York)



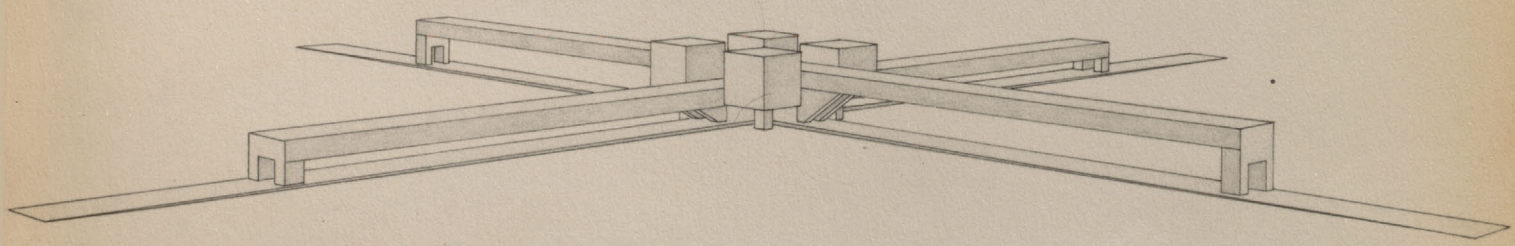


The horizontal skyscraper. Designed, 1925, Paris, for residential purposes, in contrast with the vertical skyscraper, which serves through concentration on a small plot the necessity of an efficient place for business transaction.
F. KIESLER (New York)

It is a dream for our living quarters, but one that may come sooner than we expect. The four center blocks are for garages. The four wide-stretching wings are the living quarters, each wing surrounded by light and air. All of this open space gives greater health and more privacy to the inhabitants than the usual "community system" where the houses are piled on top of each other like boxes, all alike, each one keeping out the light and air of its neighbor.

Neither does this huge horizontal skyscraper take up valuable ground space. Because the entire structure is raised off the ground. Except for the crossed runways for cars, the complete area, however large the skyscraper may be, is left open for traffic, park space or whatever is needed.

We are for complete standardization of building materials, of manufacturing and construction but we are certainly not for standardization of individuals.



PART TWO

AMERICA ADOPTS AND ADAPTS THE NEW ART IN INDUSTRY

CHAPTER SIX

1 9 2 8

Europe discovered America in 1492, through Christopher Columbus.

America discovered Europe in 1918, through the World War.

The conflict established indissoluble contacts. First, political, then commercial, finally in the arts. War bridged the two continents.

Before, and ever since, galleries and museums, both small and large, have tried, and are trying, to advance the cause of modern painting and sculpture. The success or failure of these efforts remained, and still remains, restricted to small circles of art lovers. But by the vast majority of the American public contemporary art continues to be unappreciated.

In 1928 a new era began in American retail and manufacturing life. The modern art of the Old World started to take possession of the New World. American business discovered in it an art not only new in itself, but also new in its application as an immense selling force. Characteristically, America used it first for one great purpose: increased prosperity through increased sales.

Through the war Europe had lost its leadership in practically everything except art. America had gained leadership in everything except art.

America, which does not concern itself with personal experiments in art so much as Europe does, could not experiment with the new art form as l'art pour l'art. For America's industrial arts are based on mass appeal, and there was no demand from the masses for products designed in the new manner.

CONTEMPORARY ART REACHED THE MASSES THROUGH THE STORE

The department store at home was the true introducer of modernism to the public at large. It revealed contemporary art to American commerce.

First, as a new style in textile design for woman's fashions.

Second, as a means of show window decoration.

Third, in store decoration and expositions.

And finally, entering the home through interior decoration, modern art is becoming a lasting contribution to a new outlook on life.

The department store acted as the interpreter for the populace of a new spirit in art.

Here was an art gaining acceptance not through slow fostering of its theories and principles in academies and art schools, but simply by planting its creations down in the commercial marts. In Europe the process was reversed. The ideals and motivating spirit of the new school gradually gained an understanding among the people as the artists themselves strengthened their ideas and laid the foundation for a permanent new style. First came the artist and his theory, then a slow evolution and a general acceptance. Here we received the finished product but had no background to enable us to discriminate, and to evaluate it.

The Newark Museum had held two small expositions, the first in 1912, but they had drawn comparatively little attention, just as the early strivings of Paul T. Frankl and Josef Urban, in New York, met with little reward.

In 1927 R. H. Macy & Co., Inc., staged the first representative exposition of modern interior decoration in America. In 1928, through Saks-Fifth Avenue, the public saw the first extensive presentation of modern show windows, which I was so fortunate as to be called upon to design. By showing at one time fourteen such windows, the store did much to spread popular appreciation of the contemporary style in decoration and architecture. In 1928, too, Lord & Taylor staged an impressive exhibition of French decorative art.

These three institutions brought the contemporary industrial art of Europe to the knowledge of the general public. Not only New Yorkers, but hundreds of thousands from all parts of the country viewed the expositions. Newspapers carried reports. Controversies arose. Wherever a newspaper was opened, in the remotest villages, the syndicated reports of the sensational novelty brought a knowledge of the coming revolution in taste.

We are gradually approaching the solution of a nation's most profound cultural problem, an art of its own.

But we must not be too impatient. The new American style of art is evolving out of the chaos of older styles of other lands.

THE NEW ART IS FOR THE MASSES

If ever a country has had the chance to create an art for its people, through its people, not through individuals and handicraft, but through machine mass production, that country is America today.

It will be adaptation and a rebirth. It will be American.

THAT IS: IT WILL BE OF THE MACHINE

The expression of America is the mass, and the expression of the masses, the machine.

The machine is our greatest aid. The machine, not as Europe has understood it, but as America understands it today,

Not as a means of reproduction, but as a power for creative production.

The machine has until now been unable to develop its own creative power. It has been condemned to imitate medieval handiwork on a large scale.

Today we have not only revealed the creative possibilities of the machine, but we are also conscious of its limitations: it must function on a large scale.

The designer of today designs directly for the machine which translates his drawings into material, form, and function.

The artist is now separated from the execution of his design. He concerns himself no longer, as did the potter,

the goldsmith, the weaver, with the materialization of his drawing; the machine has freed him from this task and does it more exactly, quickly, cheaply, and as beautifully.

Unprecedented though it may be in the annals of art, a main channel through which the new style will approach popularization is the store. Here is where a new art can come into closest contact with the stream of the mass, by employing the quickest working faculty: the eye.

THE IDEOLOGY OF THE SHOW WINDOW

What interests us today is: how will the retail store look tomorrow? In what direction will its decoration and its sales policy develop? What will be modern tomorrow? On what can we rely?

Will there be a permanent style? Or is it more advisable to prepare for the future with temporary equipment?

These are vital questions in the commercial world today. Every decision taken at this moment is of signficance for the future. Therefore, it is necessary for us to inquire as deeply as possible into the fundamentals, weighing both practical and artistic considerations.

What was the "invention" of the show window of today?

The erection of a plate of glass between the merchandise and the passerby.

Until that decisive moment there had been only market halls or open booths. Show windows were superfluous. Commerce was freer, more intimate. One could touch and handle what one proposed to buy.

THE SHOW WINDOW'S FUNCTION

Contact between street and store, between passerby and merchandise; this is the function of the show window.

After the passerby has halted, the silent window has a duty: to talk. To demonstrate. To explain. In short: to sell.? → art

How is this best accomplished? And how is it that virtually no shop, large or small, can exist today without show windows?

There was a time when there were no show windows. Yet merchandise sold just as easily—or just as poorly. Times when windows were utterly unnecessary, when the needed contact was established at once in market places and open stalls. Here were fixtures, merchandise and reserve stocks collected in one place. Today all is split up; show windows, counters, stock.

Why?

This evolution had three compelling causes:

1. Expanded cities and new means of transportation —
2. Mass production through the machine —
3. Permanence of stores. —

1. Expanded Cities and New Transportation:

Is it possible to imagine an open market place for a million people?

It would in itself have to be as large as a city.

Distances from the home to the store are being shortened more and more by new means of transportation. This development has removed home from business, and has created separate shopping and living centers.

2. Mass Production:

Is it possible to imagine a merchant receiving, by train and plane, crates of merchandise long in advance of the time for selling them, and stocking them pell-mell around his tables?

This would surely not benefit his goods. It would disturb him, take up costly space. Mass production demands adequate stock facilities.

3. Permanence of Stores:

We can no longer expect to run down several flights every time the coalman, the milkman, the shoe, clothing or iceman cries his wares.

No, this kind of romance is gone. We reserve it for our vacation trips when we go "back to Nature" in Maine, Westchester, Cornwall, Provence . . .

2. In the city, we must live the life of our times.

So the improvised mart of former times, which was held only on certain days and at certain hours for certain people, must give way to the permanent store of today. Everyone may now buy and sell when and where he chooses.

1/10

CHAPTER NINE

THE STORE EVOLVED FROM THE MARKET

Since the first days of barter and commerce there were window exhibits in the homes of the handicraft worker. These developed slowly into small private shops. What interests us here, however, is the evolution of the mammoth store of today, which was direct and simple. In the beginning there was the open market place. Later, steps were taken to protect it against wind and weather. A roof was put on, but as yet no walls. The roof had to be supported by columns and beams. So evolved both the so-called "Tuchhalle" and the market hall, the first for wholesale and the second for retail trade.

They were really nothing more than covered market places. The market hall usually stood in the center of the town's main square. It was an intrinsic part of the municipal life. Near it clustered the church and the town hall.

It was the community's gathering place. The life of the town was concentrated to it, radiated from it.

As a rule the market hall was the property of the municipality, which subleased stalls to the various dealers.

THE MARKET HALL DID NOT NEED SHOW WINDOWS

The market hall had no doors or windows. The entire structure was simply a roof upon pillars with open entrances between them.

If the entrances were walled up, a formal building would result.

On the other hand, one would immediately be compelled to break openings in the walls and devise show windows, because the merchandise had a message for the public.

In the market halls, however, with their entrances on all sides, contact between consumer and merchandise flowed on undisturbed. A show window there would have been sheer nonsense.

In these market halls were sold not only edibles and dry goods but practically everything from pins to paintings, just as in the department store of today. These market halls were virtually the forerunners of the mammoth stores of today.

WE HAVE SEALED UP THE OPEN MARKET

What we have done, however, is in effect to seal our stores with walls, windows and doors, against prospective customers. And we are surprised that they do not stream in in crowds. On the one hand we protect ourselves from the public, our patrons, as from robbers; on the other hand, we wish them to desire eagerly to enter.

And we are continually trying to discover methods of getting them in.

For this purpose we have created show windows, institutional propaganda and advertising. What was perfectly natural in the market halls must now be built up artificially by means of these media.

STIMULATED NEEDS BUILD BUSINESS

What makes people purchase?

Real and artificially stimulated needs. Usually artificial needs become genuine needs.

Habit asserts itself and makes them vital.

This is the joint work of artists, scientists and business men. Without this stimulus towards more than bare essentials, humanity would still use torches for light, make fires from faggots. Artificial needs create civilization. And here are lying the biggest possibilities of creating demand by manufacturers and retailers.

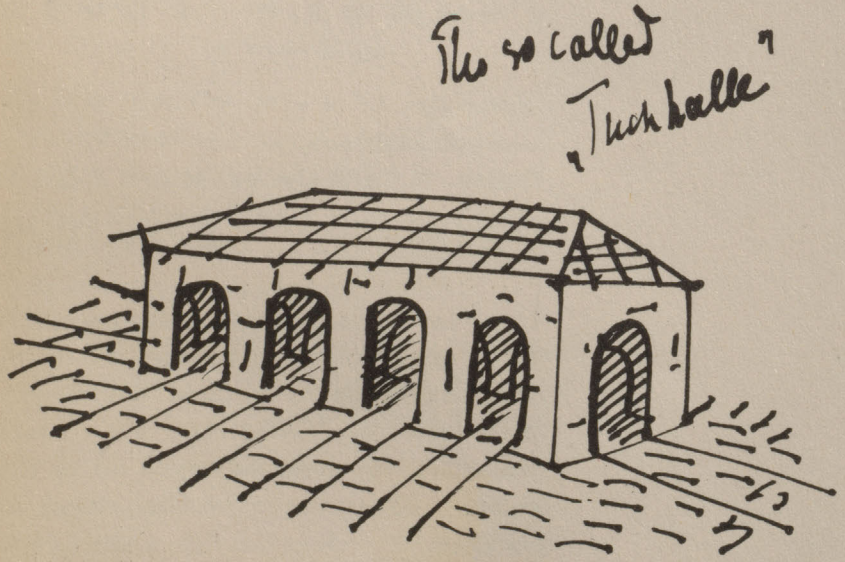
THE BAZAAR HAS THE RIGHT SORT OF STIMULUS

Stimulus, then, is necessary for business. A bazaar has stimulus; a store has not. This fact was amusingly illustrated in an old English sketch entitled "The Genius of Bazaar has arrived in London." The legend accompanying it read:

> "This monster has spread destruction through all the houses in town to the great annoyance of all poor shopkeepers."

The engraver included an ironic inscription satirizing the people of London for their responsiveness to bazaars and the bazaar owners for their aggressive ballyhooying.

Of course, the bazaar is not a suitable form for the retail establishment of today. What we should like to retain, however, is its invigorating stimulus, the



directness of its contacts. This we can accomplish by breaking down some of the barriers we have set up separating customers and merchandise. In later chapters we explain how this can be done.

To market halls people came gladly, remained with pleasure, whiled away the time and spent money gayly and without being urged.

THE STORE AS A CENTER OF CULTURE

I recall a market hall in which it was startling to find the national museum on the first floor above the market. This might have been accidental but if one remembers the activities of our great stores today — their expositions, their art galleries, their auditoriums and their lectures — then this accident of the past becomes a symbol of the cultural direction in which the store will continue to develop.

THE MARKET HALL LAYOUT IS BEST FOR CIRCULATION

It is interesting to observe that a market hall is really an artificial street that has been constructed in the center of a wide square and protected against inclement weather.

As a rule a single broad avenue runs the entire length of the market hall, crossed by small streets running transversally from an arch-opening to the one opposite. Here indeed is a simple system for traffic and for layout. The orientation is easy. The divisional plan is at once apparent to the shopper. The location of merchandise remains easily in the memory. The traffic is splendidly accomodated by the many exits and entrances.

New York, of course, is built on a larger scale. But its "gridiron" follows a plan that has brought order to what might have been chaos.

Stores have learned nothing from this. With their stereotyped counter systems they look for all the world like the labyrinth of an ancient European city. The seeker cannot find the merchandise nor the merchandise the seeker.

CHAPTER SEVEN

THE DISPLAY MANAGER THE IMPRESARIO OF THE STORE

The display manager is a beauty specialist in merchandise. He must make indifferent merchandise good looking and good looking merchandise even more attractive. He must be keyed up to the minute. More, he must be ahead of his time.

He must know all the tricks of make-up. He must be versatile. He must not rely on any one manufacturer. He must constantly enlarge his circle of relationships in the trade. He must evolve new combinations, sense situations as they develop, formulate conclusions. He must be sure of himself. Though he must never play alone, the responsibility is his alone. He wins or loses as he moves. If the game is a draw he loses. Success or failure—there is for him no middle course. By this he stands or falls.

This modern Cagliostro is a product of our century. He is in a constant state of development. He must be young in spirit and agile. A halt brings him under the ruthless wheels of his rivals.

A display manager must always be on the qui vive. He is the first to read dozens of periodicals, he overlooks no important theater opening, he neglects no important film or exhibition. He must be able to absorb information like a sponge. There must be no limit to his capacity for knowledge.

He is a silent market crier. His ancestors squatted in market places, lounged in the doorways of ghetto streets, sprang about on the platform of a circus outfit: "This way, gentlemen! Here, only here can you see . . ."

All this he still does, but in a refined, subtle, invisible, inaudible way. And he angles for the passerby's purse just as his predecessor did.

Or he doesn't! And that decides the fate of the store and himself.

HE IS AN EXECUTIVE

The display manager's importance is often underestimated today.

It is the function of the window to establish a contact between street and store. It is the display manager's task to keep that contact alive and productive. Truly no easy assignment when one remembers the constant pressure of competition, the sameness of the show windows of a city, the general standardization of merchandise and display methods.

THE WINDOW THE MOST DIRECT METHOD OF CONTACT

We want to be informed about things quickly.

Our age is forgetting how to hear and how to listen. We live mainly by the eye. The eye observes, calculates, advises. It is quicker than the ear, more precise and impartial.

The evolution of the show window is due to one fact: speed. For this reason the show window is a modern method of communication. The special manner in which the display manager communicates: therein lies his art.

The communication itself—the show window—is the most direct method of all methods by which the store owner can bring into contact passerby and merchandise.

Selling through the glass is becoming more and more important.

LUCK VS. SCIENTIFIC RESEARCH

If selling through the glass grows more and more important, what are we doing to probe the rich, untapped potentialities of this medium?

How much greater the courage to explore among men of science and art than among men of the business world.

That much money and risk is involved in experimenting with merchandise problems cannot change this judgment. Think of the money lost annually in foolhardy business adventures.

Success continues to be considered largely a matter of luck, a gamble.

Fortunately the practical aspects of many of the discoveries and innovations in the fields of art and science (radio, aviation) have had a direct influence on manufacturers. And now they are beginning to influence merchandisers.

Scientific research is creeping in everywhere in the business world. The organization of "fashion clinics" is a sign of hygiene in business.

Of course many people do not visit the clinic until they are sick. In retailing, the use of preventives is yet unknown. Yet a business whose volume runs into hundreds of millions annually should surely have within its ramifications provision for a research laboratory. A giant laboratory serving entire retaildom, with individual stores maintaining their own, less extensive bureaus to scan the horizons of art and science and translate their findings into solutions of immediate problems.

Scientific guidance should be at hand at every turn in your business. You should not wait until you strike a blind alley and then scour round for help.

RESEARCH ASSURES NEW IDEAS

We are in a blind alley every few months in the field of window decoration. Executives and display managers have sleepless nights and worship feverishly at the shrine of some invisible god of new ideas.

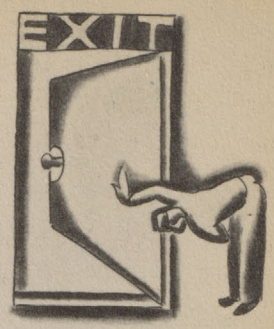
Instead of consistent, uninterrupted research, which of course costs money, they start a frantic search a few days before a new window series must be ready. Even when they try to plan months in advance their minds are like merry-go-rounds. Logic, science and art —these never enter the scheme of their thoughts. They flounder. They grasp a rival's idea. Or they copy from magazines or help themselves to the idea of some poor fellow who has done research, and has discovered something worthwhile but does not know how to market it.

This haphazard condition persists because few executives have come to the realization that window and store decoration has grown to be a science and an art. And neither can depend forever on chance.

Times have changed.

The store's role is expanding. It is no longer a limited commercial factor in the life of the community. It is beginning to exercise a social and cultural influence. Department stores are rapidly becoming social centers; and there are signs that their cultural force will become stronger.

Architects, painters, artists, writers are no longer the vassals of ruling powers, church, or king. They are the subjects of industry. Their creations are no longer only for palaces, cathedrals or manorial estates. They work for industry. Their creations are displayed in the stores. From the stores they pass into the home. Into your home.





MICHELANGELO 1929

The business manager of St. Peter's:
"Well, young man, our boss, Pope Julius II, recommended you as being quite gifted. You know we are in difficulties in building the cupola; those architects don't know how to proceed. How many cupolas have you built?"
Michelangelo:
"Cupolas? None, I am a painter and sculptor, Sir, but . . . "
Business Manager:
"What? A painter and a sculptor? Oh, my dear fellow I am sorry, we want an expert cupola-builder."

This conversation would have happened if Michelangelo were alive today; but he was wise enough to have lived in the sixteenth century. And so he built the cupola, without ever having studied architecture; because the confidence of Pope Julius II in an artist's versatility showed real understanding of a creative mind.

Singletrack - mindedness can not endure. Commerce today requires adaptability to constantly changing conditions.

Design by ELISE

PART THREE

THE STORE FRONT

CHAPTER ELEVEN

COORDINATION OF STREET AND STORE

There are two steps that are important in coordinating street and store.
First step:

the relation between passerby and store.

Second step:

the coordination between the show window and the store interior.

The relation between the unknown passerby and the store may be established by a good store front. The coordination between the show window and the store interior may be established by good displays.

What is a good store front and what is a good display?

We will discuss thoroughly the store front and the show window later on, but first we will inquire thoroughly into the problem of coordinating the street and the store interior.

Let us say that custom has taught us that show windows lined side by side like the cards of a fortune-teller's pack are the best method of announcing: "Here is a store, it sells this and this, come in, buy, call again!"

The front of the store is its most valuable space. The store may be over a hundred feet deep but its frontage is 45 per cent of its rental value. And the store owner thinks that this costly space is being used best when he installs an entrance door and as many windows as possible.

LITTLE IS DONE TO UNIFY INTERIOR AND EXTERIOR

Suppose the store front is good: suppose the show window is good: suppose the merchandise appeals and the passerby walks in.

How can she quickly find in the store the article she saw in the window?

What has been done for the convenience of the customer?

Not much.

If it is a small store, discovering the article is comparatively easy. But in large stores, especially in department stores, obstacles arise. And the bigger the store, the more difficult it is to scale the barriers of counters, goods, salespeople, traffic and elevators.

In order not to lose any space the plate glass of the show window is as flush as possible with the building line. The public walks very close to it. It looks in; or it does not. Let us say it looks in. It sees the merchandise on display, likes it, stops — and now comes the moment. It wants to see more of the same type of merchandise, or to see the actual piece that is displayed in the window. It wants to finger its quality, estimate its fitness. It wants to know the price.

How does the window satisfy these desires? Not at all, except, occasionally, for price tickets or cards saying; "Pianos, Third floor." But this is entirely insufficient. The customer may overlook the card. If it is a main floor store and there are no cards, the customer receives no help at all. We expect the customer to study a kind of inside traffic plan.

CREATING DEMAND

Don't forget that when a customer is in definite need of something, she just goes into the store. The windows do not interest her. She walks right in. To those who journey to a store with the set object of making a specific purchase, show windows hold no message. But with a passerby or casual shopper, matters are quite different. And no store today can wait until customers are in absolute need of merchandise. You must

CREATE DEMAND. You must stimulate desire. That is why show windows, institutional propaganda, and advertising were created and why their importance is continually increasing.

The art of the retailer depends on an ability to create demands by the proper display of desirable objects.

CHAPTER TWELVE
THE METHODS

FIRST: MAKE THE WINDOW LOOK LIKE AN ENTRANCE AND THE ENTRANCE LIKE A WINDOW
SECOND: MAKE THE STORE INTERIOR A SHOWROOM INSTEAD OF A STOCK ROOM

THERE MUST BE ADEQUATE ENTRANCES

FIRST: Make the window look like an entrance and the entrance like a window. This may sound fantastic, but we are already doing it—and successfully. A door for every window is not impossible. We are approaching it already, without loss of display space.

Originally the typical small store had two windows and a door, all flush with the building frontage. The layout was stiff and uninteresting. Then they began to shift the door back a short distance and a right angled corridor was introduced. This was an important point in the evolution of the store front. The store front was no longer an unbroken expanse; display space had been gained by setting back the doorway; the impression created was a little more inviting. The treatment was still far from satisfactory, but a step had been taken in the right direction. Gradually the receding funnel type of store front came into being. It slopes back at carefully determined intervals. It draws the customer in with a suction-like power and the doorway is so far removed from the street that the door can be dispensed with. Window and door have in fact become one.

PRACTICAL DEVICES

Right-angled passages leading to the door of a store are seldom good. Round out the corners of the windows which lead to the doors.

A door at one side of the store front, even if it is recessed, is not a preferred

solution. It is an unpleasing arrangement; moreover, you lose one complete side for display purposes.

Doors, in general, are not good. They may be necessities which we must tolerate, but if we can do without them so much the better. Their purpose is to keep out drafts, dust and noise, which can now be eliminated from inside by scientific devices. Sometimes they act as barriers and keep customers away, too. The closed door should be opened. Spare the customer any effort. She is often very busy, tired, undecided.

MAKE THE DOOR AND THE WINDOW INTERCHANGEABLE

Every window separates the customer from the store. Every door diminishes the space for windows. We must find a practical way of using our store frontage to the full. We must exploit to the utmost its potential value for sales stimulus and prestige publicity.

A mathematical ratio must be established between the number of windows and the number of doors. The ratio depends mainly on the footage of the front, the location, the traffic, the type of store. The ideal plan is to use not only funnel shaped entrances but also funnel shaped windows. This has not been done yet. Usually there are too few entrances. A passerby spies something she likes, but she must retrace her steps to find the door. She does not walk back; the sale is lost. There should have been another door on her line of march to catch her. The ideal arrangement would be a door for every window. The customer should not have to walk half a block to find a door that leads her into the store. A door should always be at her service. The single second that elapses between the wish to enter and the difficulty of doing so very often means a lost customer.

Shifting the entrance door back a short distance from the building line and leading the windows around and back to the doorway is a well known device to increase the show window frontage.

The fault of an arrangement with a narrow corridor is that it can accommodate only a few people at the same time.

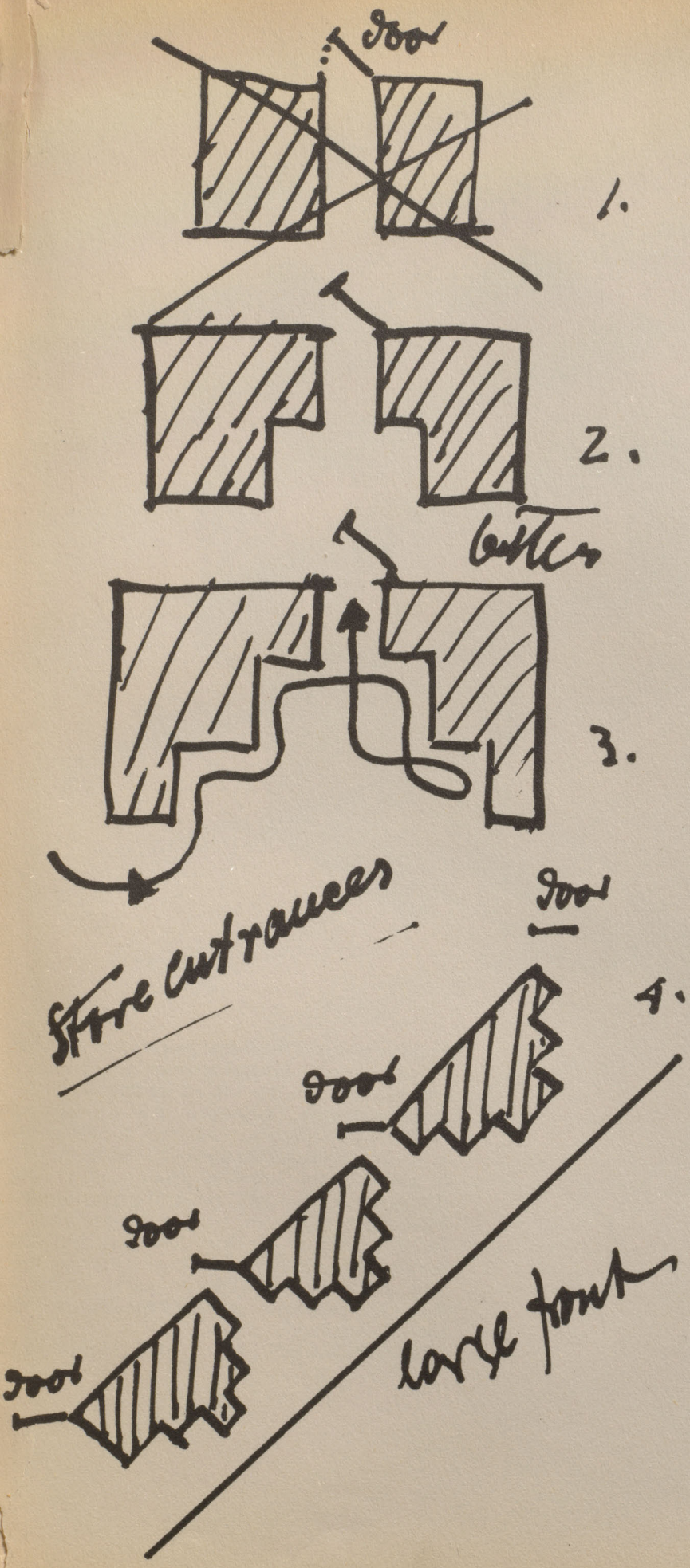
In addition, the quick passerby cannot glimpse the merchandise exposed inside the entrance corridor. She passes right on.

Furthermore, it is undesirable psychologically to lead a customer into a corridor where she may feel that she will be approached and harangued at any moment by a salesman.

THE ENTRANCE, EQUALLY, BECOMES A WINDOW

It sounds fantastic to say that a front of fifteen feet may be a window display of forty feet but it is perfectly possible.

A New York store has a front of twenty-five feet. Its show window frontage directly on the street is only two and three-quarter feet on each side. There is a wide entrance-way between. This becomes step by step narrower until it reaches the entrance door which is normal in size.



All along this zigzag funnel entranceway the show window continues. The setbacks provide a better view of the windows from the street; at the same time they enlarge the window footage. The door itself, being so far back from the sidewalk—about fifteen feet—can be kept open most of the time as dust and noise are pretty much eliminated. The glass walls of the receding entrance act as protectors from dust and noise.

Setting a counter or a display case crosswise on a slight elevation shortly after the entrance may avoid the use of a door entirely during business hours. This arrangement increases the privacy of the store, as otherwise it is practically open from the sidewalk to the very end of the interior.

The metamorphosis is now complete.

Show window and interior are one. The funnel door has become a fact.

In the case of the store we have discussed, however, the general layout is good, but the decoration is appalling.

The fear of simplicity is evident. The owner of the store was terrified of scaring off the prospective customer by a cold severity.

So he allowed the architect to splurge "in the modern manner"; to violate quantities of material, which, being helpless, couldn't protest.

One might form an association for the prevention of cruelty to materials. How would the designers like their skins branded with "beautiful" design?

BREAKING UP THE FRONT

We have thus far limited ourselves to the funnel shaped type of entrance and window in discussing how the store front may be broken up to gain greater display space and afford customers easier means of access. There are, however, numerous variations of this principle, of which the funnel treatment is but one example.

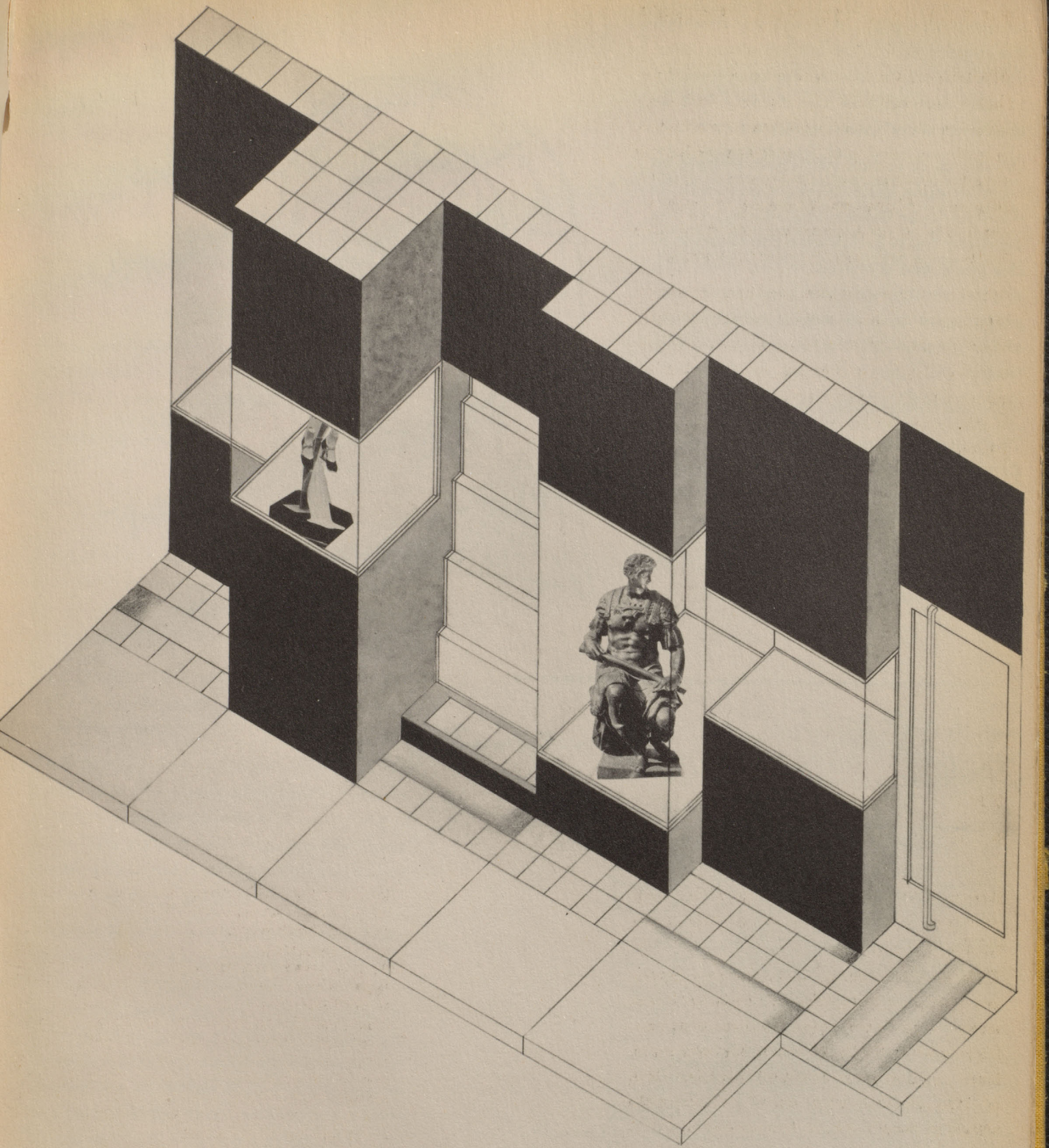
A series of rectangular setbacks of varying proportions, shifted back and forward at irregular intervals, can provide a store front permitting much display space and at the same time endued with that feeling of hospitality which we have found so desirable.

THE "LOOK THROUGH" BACKGROUND

Remove the background of a window and you see the interior of the store through the glass.

This is often done. Delicatessen stores are applying this scheme; smaller dress shops, and even some exclusive shops, Kurzmann, Fifth Avenue, for example, have applied a variation of this idea. One of the newest and most fashionable shops in New York, at the corner of Fifth Avenue and 57th Street, Dobbs, has

Experiment in a rhythmic storefront. A series of setbacks at intervals from the building line in a rhythm exerting a suction-like effect upon passerby. Windows are of varying heights and depths, adapted to different types of merchandise. Central "ladder panel" is suitable for jewelry. Floor and ceiling illuminated. The sidewalk is of glass illuminated from below in such a manner as to focus attention on the entrance and the windows. Entrance at right. Display visability from three sides in each set-back. Black and pearl gray glass or marble preferred materials for this facade.
FREDERICK KIESLER, architect (New York)

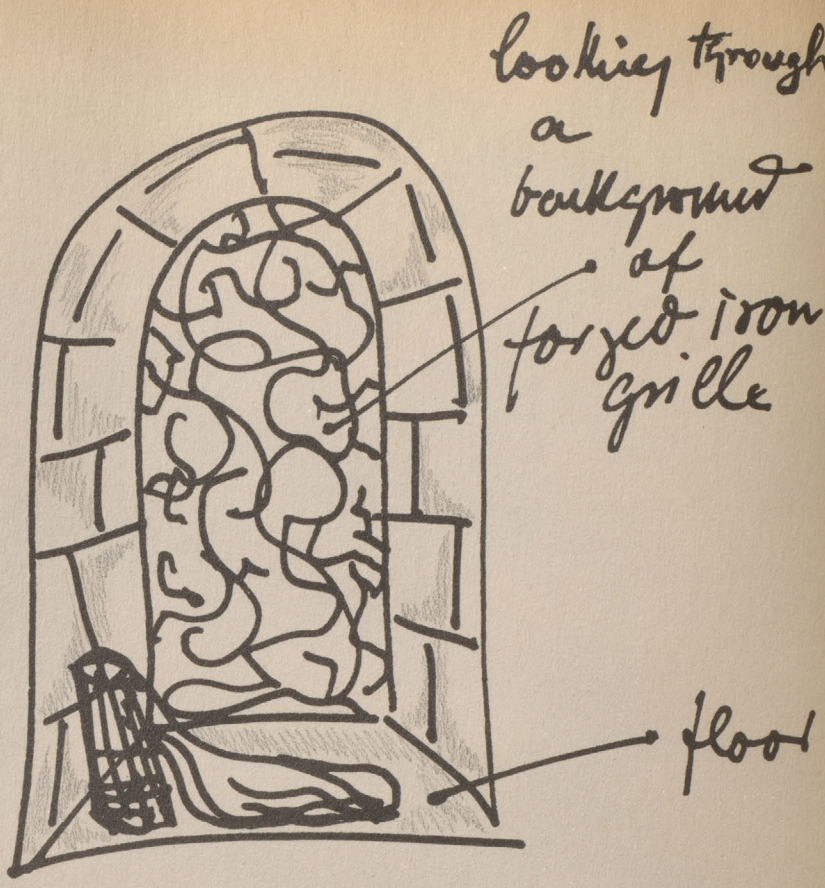


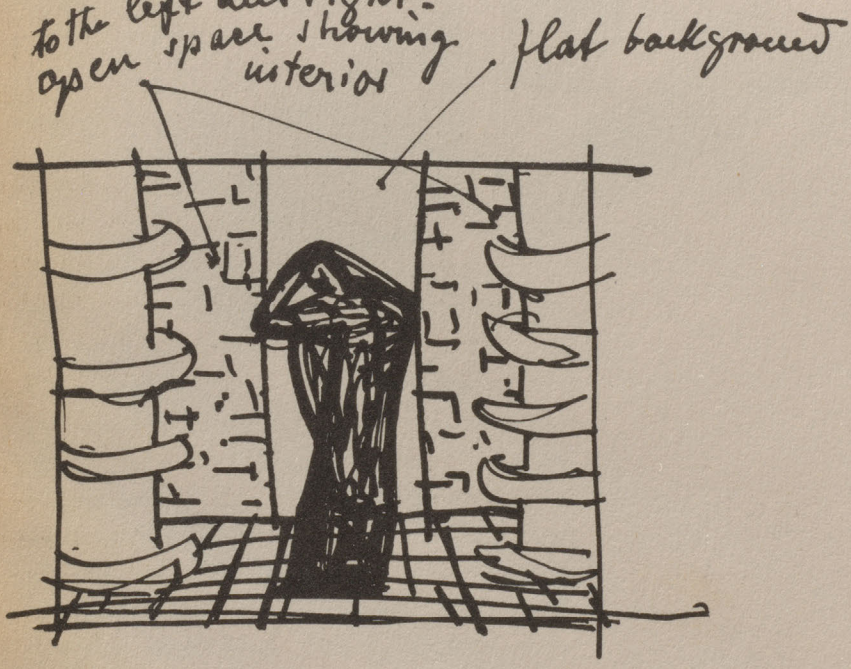
adopted the plan of breaking through the backgrounds of all its show windows, making it possible for the passerby to look not only at the display but at the same time into the store itself.

Of course it is not sufficient simply to have an open grille background such as Kurzmann or Dobbs has. The eye of the passerby must be led into the interior of the store and directed as you wish. She should see things you consider it important for her to see, a certain view of the interior itself or a special display inside.

Here are things to be worked out.

The solution depends on your merchandise, the size of your store, the capacities of your lighting system, the location of the store and the nature of its clientele. The "look-through" background, unquestionably, will be considered in the future development of store fronts.





THE STORE INTERIOR OF THE FUTURE

SECOND: Make the store interior a show room instead of a stock room.

Repeat the window inside but without the glass!

The glass of the show window gives the same privacy to the store interior as the door does. Both hold back the public with a distinguished gesture.

What we have to do is to remain distinguished, retain the privacy, and still not hold back the crowd.

Removing the glass is essential in interior displays. Once inside, customers want undisturbed, direct contact with the merchandise.

Repeat the same, or similar, merchandise as that on view outside. There must be similarity in price and in style—enough to establish identity.

The background here must not be similar. Its main duty was performed outside the store.

The display inside might be back to back with the street display. Or a series of displays might girdle the whole main floor. The customer should see the same goods displayed inside which caught her eye outside.

The tendency towards the increased use of interior display niches is an established fact. But the present method has no importance at all. Its purpose is chiefly "decorating the store." This idea, properly applied, could do much to increase the stimulus of the store, add to the gaiety of the place, and deliver a final impetus towards more buying.

MAKE EVERY FLOOR A MAIN FLOOR

Main floor space is tremendously valuable. But it is being misused today.

Make your main floor the entrance to the upper floors, the introductory gesture. A ring of displays around this level, stepped up a trifle from the floor, would draw your customers to it and spread the traffic throughout the store.

You need not crowd the main floor with counters heaped with your best attractions and concentrate the majority of the business on this floor. This cuts off the interest in the upper floors. Coordination between street, main floor, and upper floors is hindered.

You do not receive your dinner guests sitting at your dining table. Make the main floor your reception hall for the store above.

Too often ready-made, manufactured plans, standardized plans are accepted that have been repeated hundreds of times.

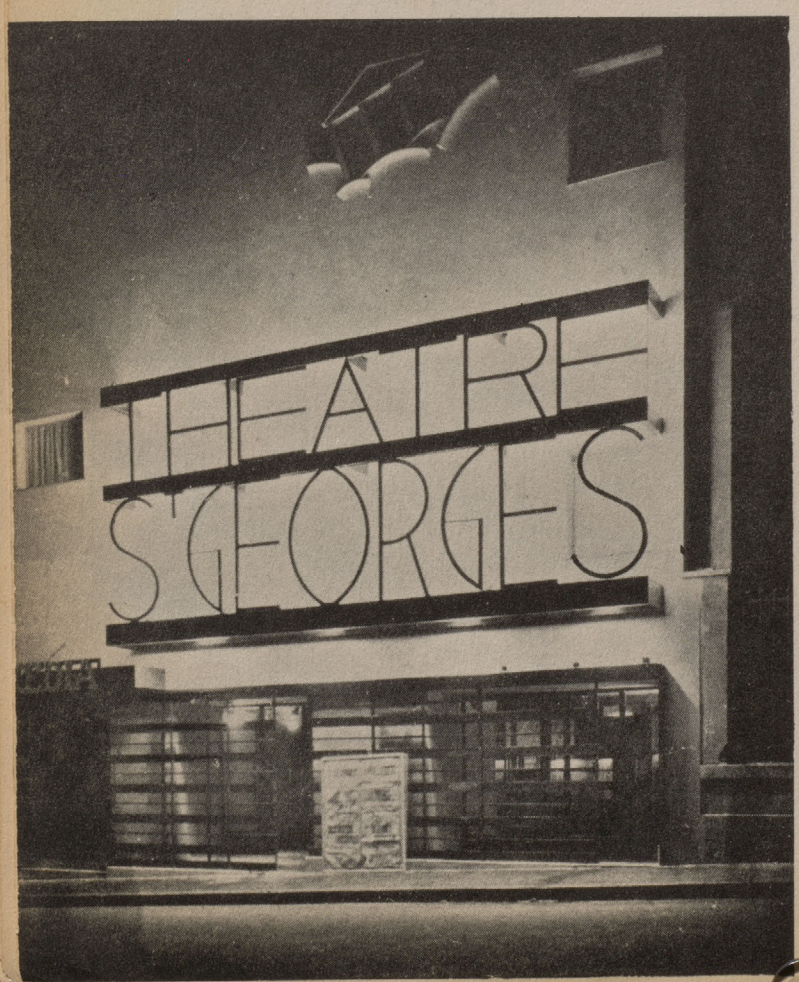
A different architectural "prescription" is needed for each case. There may be general "ingredients" in common. But a store front must each time be individually created for a special store on a special site, playing for a special type of client.

And the same applies to the store interior. It must harmonize in method and function with the store front. They must both be

CREATED and CREATIVE



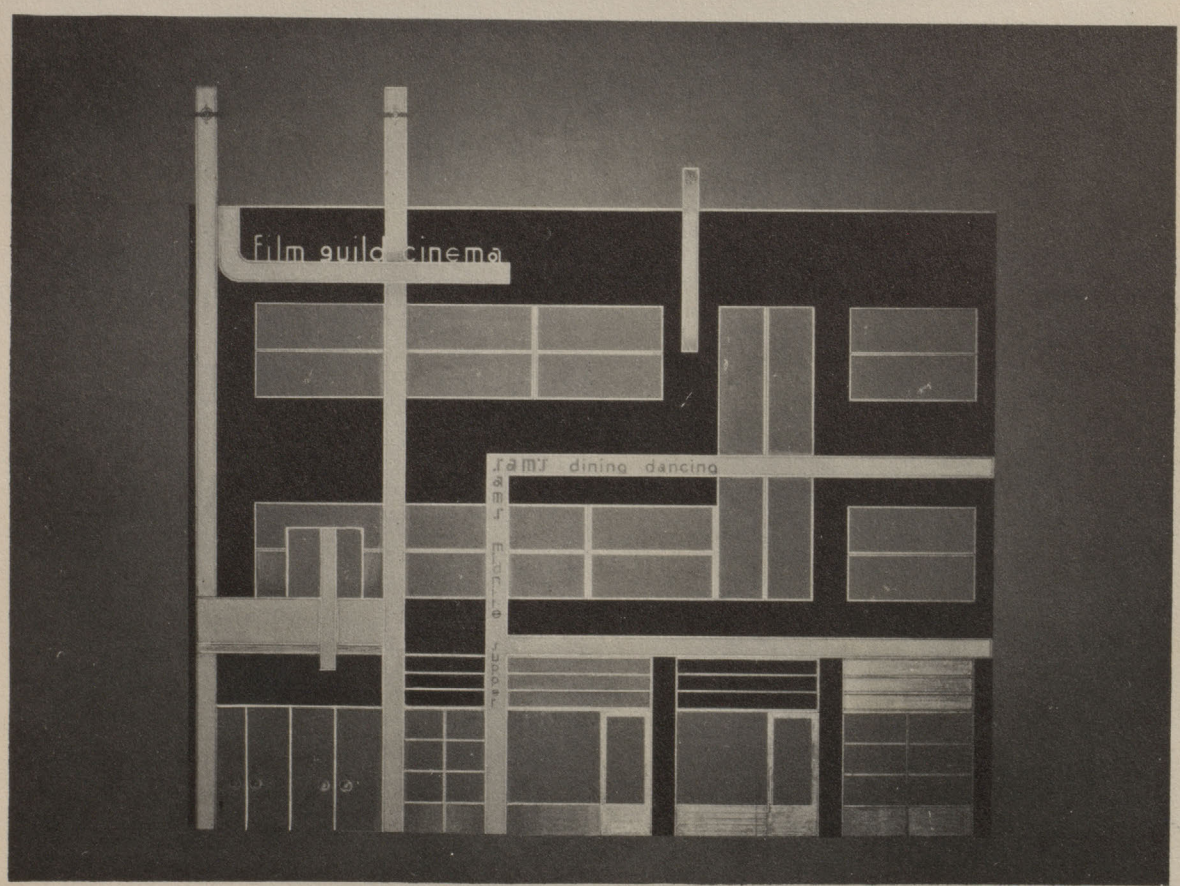
Front of a cafe.
The asymmetric balance in relation to the inscriptions on the whole front is perfectly solved.
J. J. P. OUD, architect (Holland)



Façade du Théâtre Saint Georges.
CH. SICLIS, architect

"Psycho-function" in architecture.
In conceiving the Film Guild Cinema in New York, the whole planning of the building was strictly based on functional practicability.
The "psycho-functional" influence is exhibited not only in lines, planes, and forms, but also in materials and colors. Glass has a different psychological effect from leather, wood from metal. The same applies, of course, to color schemes. Function and efficiency alone cannot create art works. "Psycho-function" is that "surplus" above efficiency which may turn a functional solution into art.
The front of this motion picture house is conceived of black and white opaque glass. The design as it spreads from the inside of the building into the front moves in an asymmetric rhythm, emphasizing the purpose of the building as a home of moving pictures.

FILM GUILD CINEMA, New York
FREDERICK KIESLER, architect (New York)



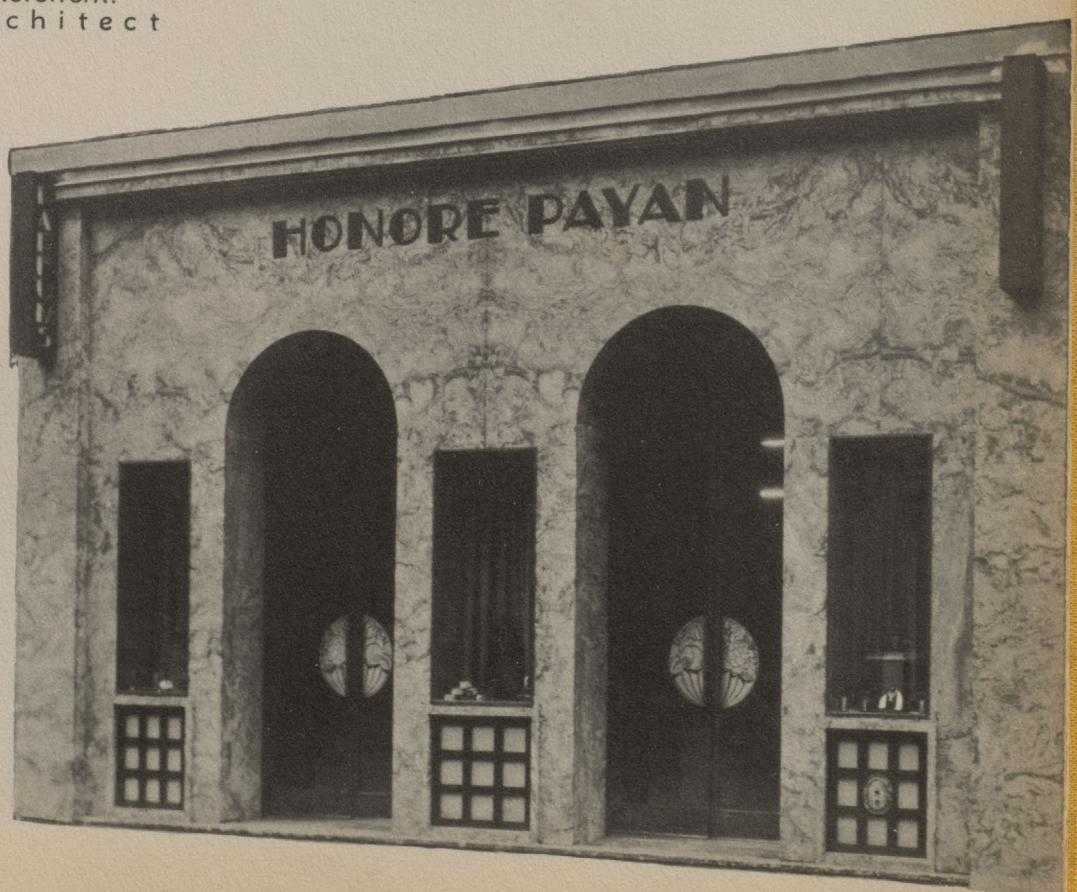


Storefront of perfumery shop, Paris.
CH. SICLIS, architect



The simplicity of this arch motive is an example of how an older style may be adapted to the requirements of today.
Store front.

Geometrical design of marble storefront.
ERIC BAGGE, architect





Store front in Berlin, Perfumery of Kopp & Joseph.

Plain white cement facade broken only by square windows, rectangular door, and triangular lights inset in walls of opaque white glass.
ELKOUKEN, designer



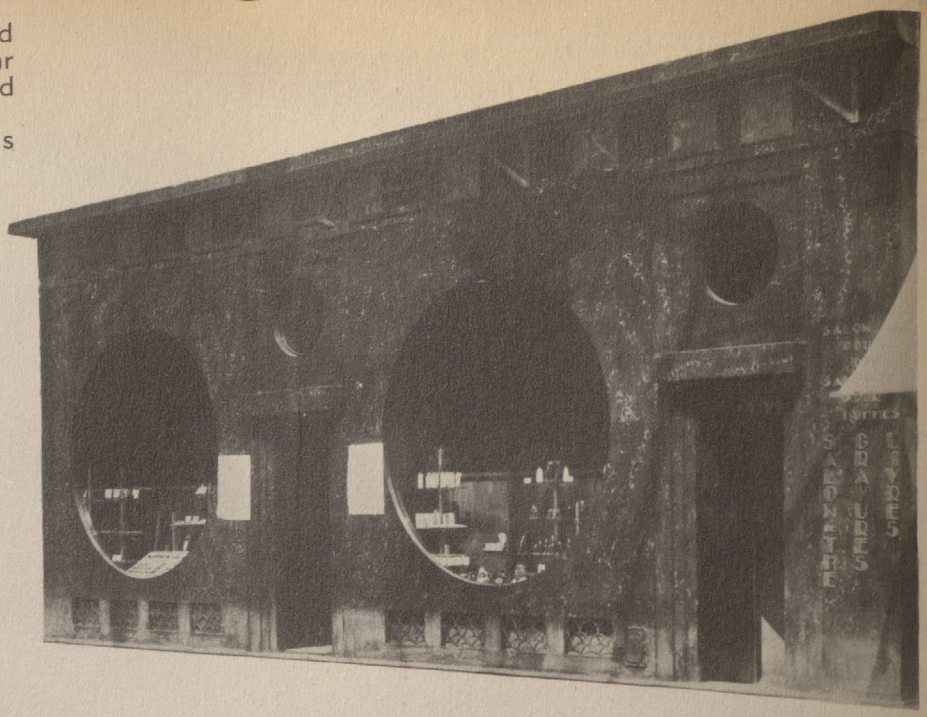


Lampshades and glassware store at 42 rue de la Boetie, Paris.
The simplicity of the storefront harmonizes well with the distinguished design of the other parts of the building.
ANDRE HUNNEBELLE AND ROGER COGNEVILLE, architects



Shop in Essen, Germany.
The framing of all cornices is of stainless steel.
KRUPP, Germany

Store front of a Coiffeur, Paris, Boulevard Malesherbes. This shop features circular windows. Facade of black marble streaked with gray nickel lettering.
VAYRAC-PAULHAU, architects





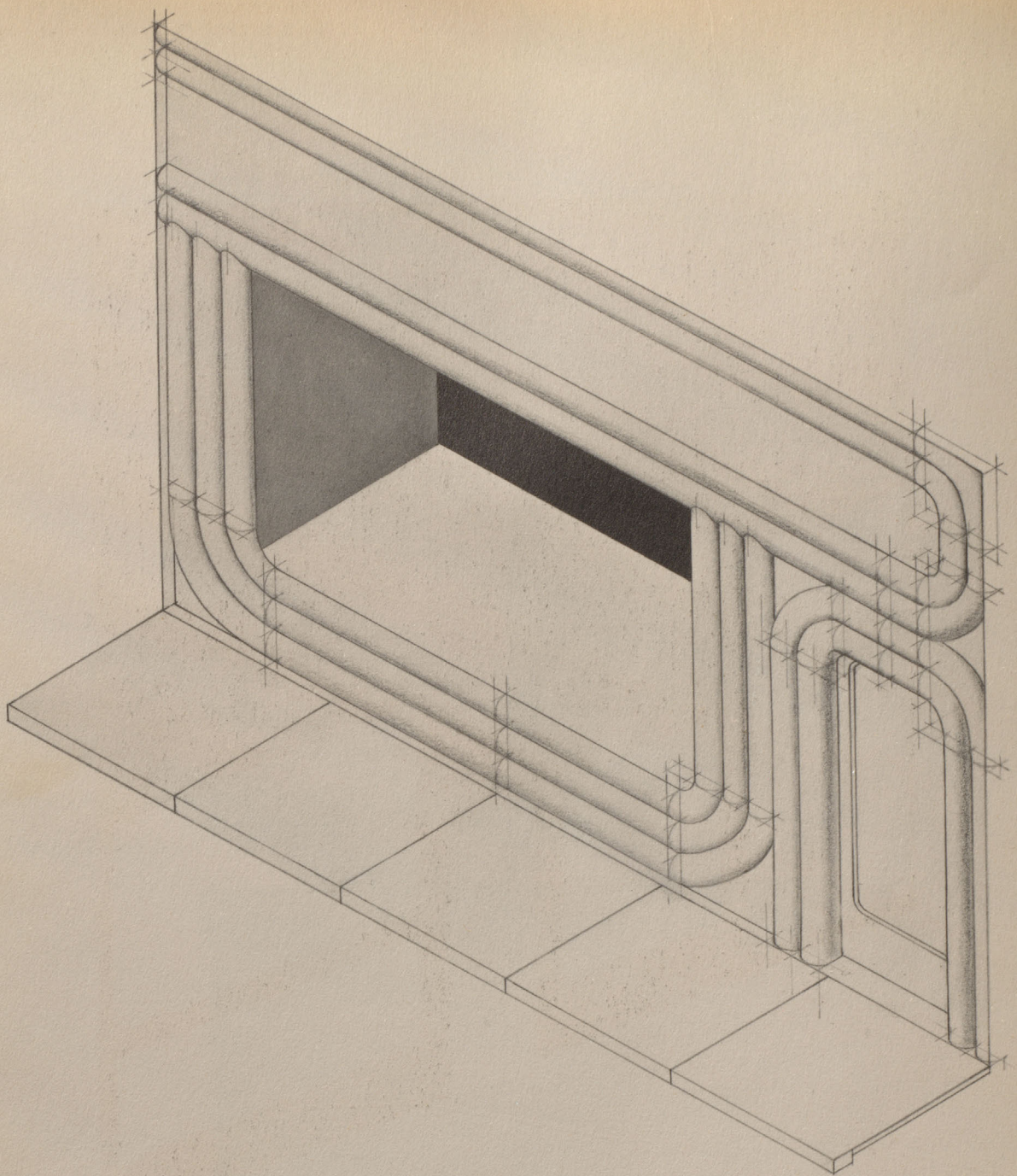
Store front, Occident and Orient, Paris.
CHARLES ADDA, architect



Jewelry store, Boulevard Haussmann, Paris.
POITEVIN, decorator

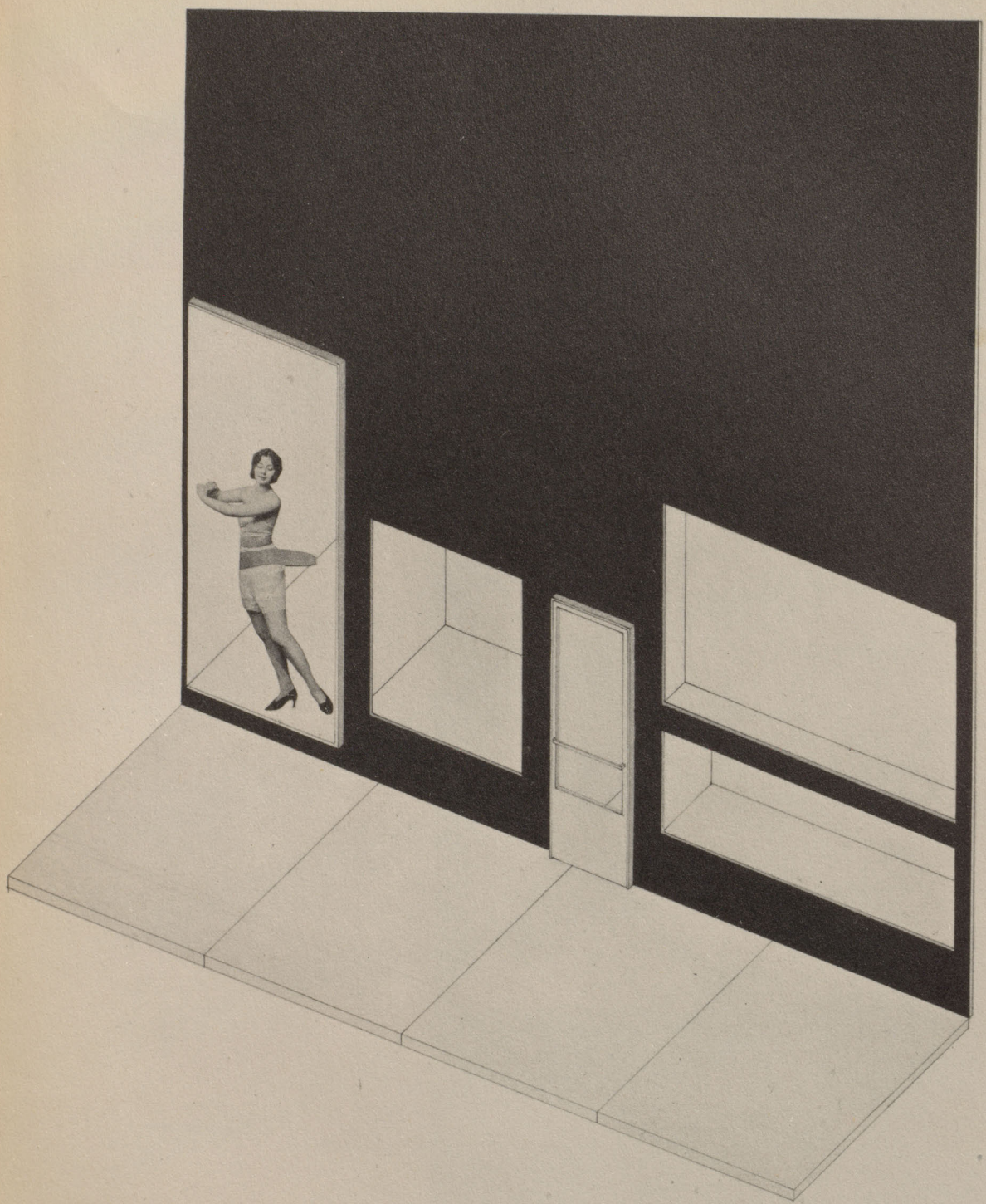


Store front of the perfumery shop Hudnut, rue de la Paix.
JAQUES DEBAT PONSAN, architects



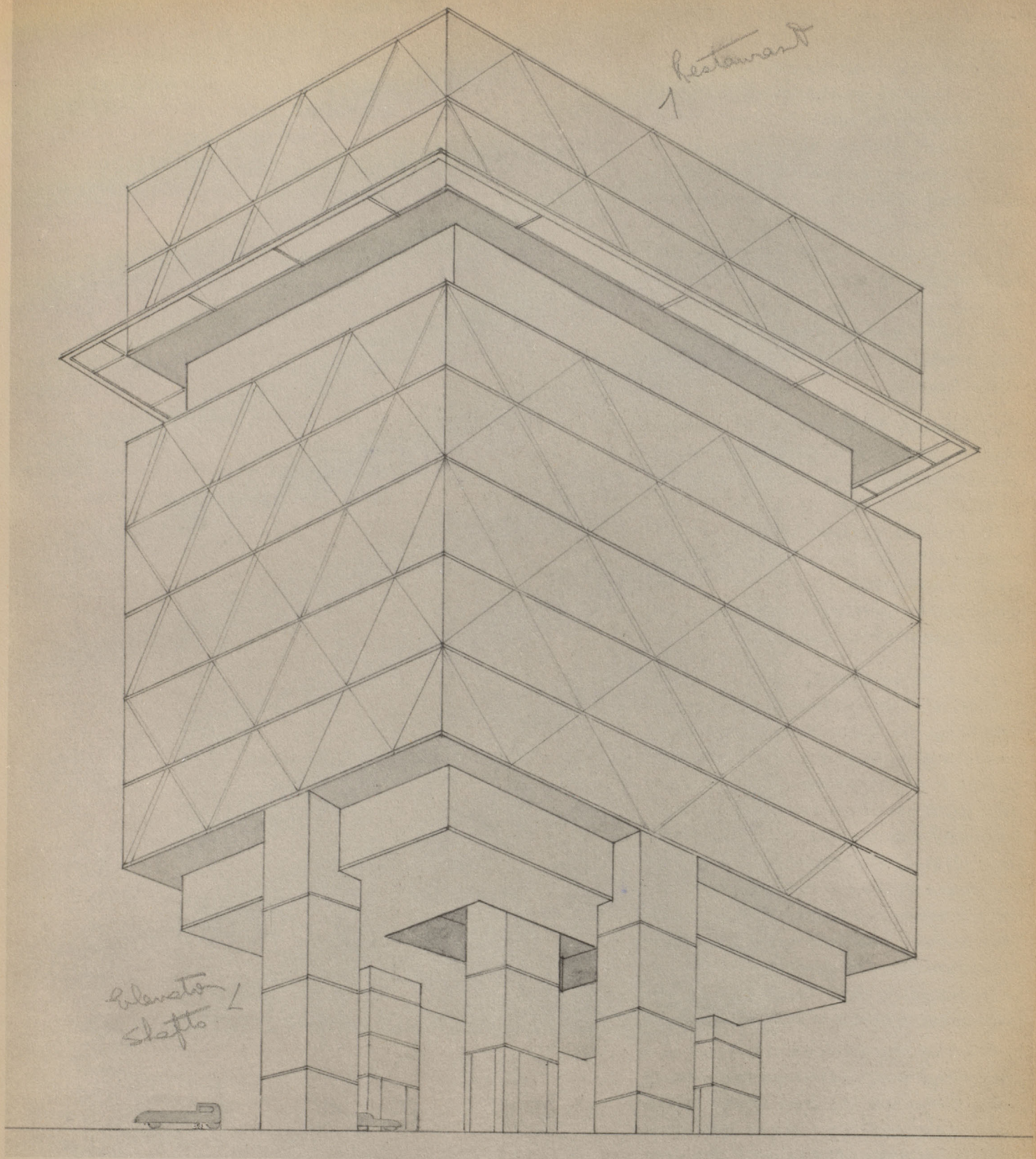
Store front for radiator concern.
Material: opaque glass tubing illuminated by neon lighting.
FREDERICK KIESLER, architect (New York)

Store front.
Because of the asymmetric arrangement, the attention is better focussed on each of the individualized displays.
FREDERICK KIESLER, architect (New York)



Store front for ceramics, 50 rue de Paradis.
PERUCHE, architect (France)





Department Store. Elevated Building. Floor free for circulation. Five elevator shafts, the central shaft leading into an open gallery. Each elevator shaft surrounded by show windows. On the tenth floor is an open-air restaurant.

The construction utilizes a system of spanned cables and telescoped pipes, that does away with the numerous columns on each floor.

Through this arrangement each upper floor becomes the importance of a main floor. Double glass walls. No windows. Heating, ventilating, cooling, in short, the climate is regulated within the double walls.
F. KIESLER, architect (New York)

Remodelling a shop entrance or showroom located on one of the upper floors of an office building is a difficult matter, mainly because of the many building restrictions to be taken into consideration. These hamper the execution of any extravagant projects. This is rightly so or soon every floor would resemble a fair. Competition is too great to permit our neighbors to let us attract all the attention to ourselves. In the scuffle to keep up to the minute everyone would feel urged to outdo his neighbor and expenses would mount beyond logical bounds.

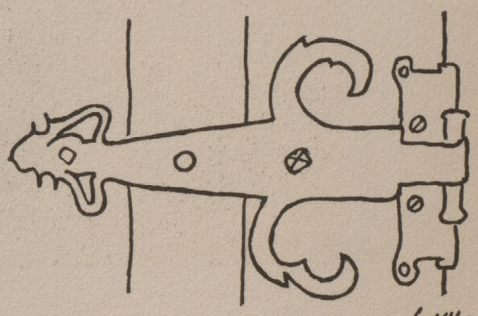
The entrance to the Arundell Studios, though not highly original, is nevertheless sufficiently so to make it new and different from the stereotyped doors that line the average corridor in the average office building. It, of course, enjoys the advantage of a corner location rather than a position somewhere along in the center of the aisle.

The door in the center, with its unusual handle, is attractive because of its utter simplicity, its flatness, and its lack of mouldings, its lack of a door frame, and its lack of visible hinges. Elimination, a basic principle of modern design, is here strikingly exemplified. One recognizes immediately the difference between this door and the one to the right where the old fashioned frame has remained. This central door is a typical example of modern doors in general. It is quicker to construct a door consisting of one large sheet of material than to fit panels.

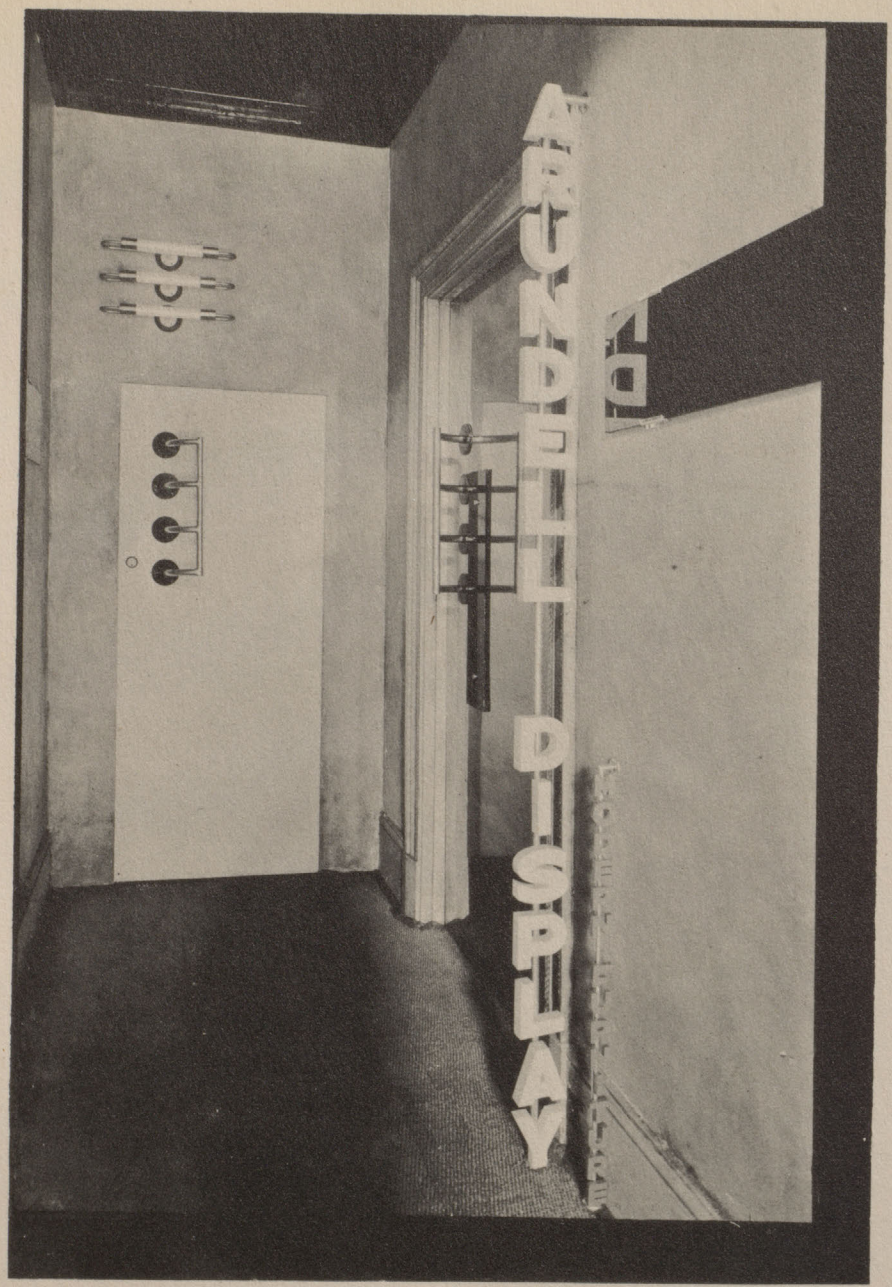
In the past the function of a hinge as a door hinge was understood but beauty came first—and the lock closed badly. The owner and his visitors had time aplenty to grope around until the door was finally opened and closed again.

Today, unfortunately we are not in the same position. We should like some magic formula by which doors open automatically at our will, just as they did for Ali Baba and the forty thieves. We are not so far from the realization of this dream. Mechanization means elimination of constant efforts necessitated by daily needs.

The method of constructing a door is important in the conception of its design. In the arts of all time it has always been a fundamental law not to conceal the method of construction. It is only in periods of decadence in the arts, such as the one we are just leaving behind, that the hiding of methods and the use of materials that imitate or simulate other materials, is appreciated.



door hinge from the middle ages. the joy of handicraft work expressed in ornamentation.



An inexpensively remodeled office entrance.
Arundell Studios, London.

PART FOUR

THE SHOW WINDOW

CONCEIVING A SHOW WINDOW

1. The frame
2. The floor
3. The sides
4. The ceiling
5. The background
6. The lighting

In conceiving a show window you must always remember: merchandise first, decoration afterwards. This thought must guide you from start to finish. To make a design, a background, a display fixture, is quite simple, and it is also simple to make an interesting one. But will it appeal to the public? To the public of your store? Let us therefore be thorough in investigation though quick in putting the result into effect.

CHAPTER THIRTEEN

THE FRAME

THE FRAME ACCEPTED AT PRESENT MAY BE DEVELOPED

The frame of the show window on the facade of the store is usually included in the building itself and therefore beyond the display manager's province.

Practically speaking, he is unable to make any changes here. Or he can make changes only at a heavy expenditure, and it would be up to the store management to decide whether or not to approve such an outlay.

These window frames are of heavy materials: stone, brick, concrete, metal, permanent constructions bound up in the scheme of the whole store front. This fact has restrained stores from thinking about changes here; but with new methods now being introduced into store architecture, store decoration and show window display, our investigation can no longer stop at this point. New ideas may develop from it.

THE WINDOW IS A FRAMED PICTURE

Let us assume the wall of the store front is of stone, marble or stucco. The area which is left open for the show window then usually receives a frame of metal to hold the plate glass.

This metal frame usually is of steel or bronze. It has thus a purely functional purpose; but instead of leaving the emphasis on the purely functional it is often worked to resemble sculptured decoration. This metal border is like the frame of a picture. The display manager has to paint the picture for the public. His canvas is space, his pigments merchandise and decoration, his brushes light and shadow.

There are two ways of making the frame of the plate glass a contributing feature of your show window:

1. Develop it into importance.
2. Omit it entirely.

DEVELOPING THE WINDOW FRAME

One may install a real frame as if for a picture. This frame is to be substantially larger than customary today. It may jut out from the building line as much as five or six inches. It may vary from three to twelve inches in width.

The materials that may be used are: Hardwood, fireproofed and lacquered (inexpensive).

Brass, weather protected (medium priced).

Aluminum (medium priced).

Duraluminum (expensive).

Brass, chromium nickel-plated or bronze (expensive).

Glass—etched, opaque or mirrored in colors (not too expensive if construction is correctly designed).

Marble or stone (expensive).

DRAMATIZING BY LIGHTING

With any of these materials concealed lighting can be used to create an aura around the entire window, at the same time providing illumination for the sidewalk.

"AURA-FRAMES"

The sidewalk may have an intarsia flooring in different colors, executed in cement, with inlays of metal or other materials that are brilliant enough to reflect the light. The sidewalk may also be of glass illuminated from below in such a manner as to focus attention on the entrance or the windows.

These "aura-frames," used in a series of show windows, can result in attractive rhythms of light along the whole building front. With the introduction of a monotone color used in a graduated intensity through the series, certain accents can be projected at desirable points. The whole psychological value of color can here be utilized.

Where opaque glass has been used for the "aura-frame" lettering may be placed behind it so that at night concealed lighting can bring the announcement into prominence.

You may connect an electrical clock to the lighting system of the window frame. Light would flash on and off at determined intervals. This promotes the window frame from a decorative accessory into an advertising medium.

It is of course extremely difficult to proffer suggestions of completely new ideas that will be custom-made and fit everybody everywhere. Broadway requires different treatment from Washington's F Street.

OMITTING THE FRAME

A much wider latitude for new ideas is present in conceiving show windows for buildings still to be constructed. Reconstructions and alterations usually offer many more difficulties to the designer. They hamper him and often are more expensive than the devising of completely new fronts.

In the coming architecture, and even in decoration, everything which does not serve a function can be omitted.

In our case it would mean entirely omitting the metal frame, because provision could be made in the wall itself for holding the window glass, or for reducing the frame to a minimum, should the material used for the wall not be strong enough to hold the glass.

Omitting the frame, the plate glass would be in direct contact with the marble, or stone or glass or whatever the material of the store front may be. No strip, no border, nothing between.

An ideal solution would be to have the plate glass flush with the wall. No recess for the glass. No mouldings. No frame. How to solve this problem is up to the architect. Its solution depends on the materials surrounding the plate glass. If he omits the window frame completely, the front itself becomes, in fact, the frame.

This method lowers the construction costs considerably. The metal work is entirely omitted. If you use glass for the store front—opaque or any other suitable glass—and plate glass for the window, then you are again lowering costs because you are working in only one material.

WORKING IN ONE MATERIAL

Keep this in mind; because it is the quintessence of modern architecture, the goal towards which we are aiming:

The greatest possible use of a single material to solve a given problem.

For example, a building wall today is a structure of concrete, steel, brick, plaster, paint, wooden mouldings. Seven contractors for one wall!

For a single chair we may call in eight craftsmen. For every single commodity we require a regiment of workers. And for a building we need a whole army, formed of different types of craftsmen. Civilization is burdened today with a false and unnecessary economic and industrial structure. The highest aim of the new architecture will be attained through the utilization of one material, or two or three materials, to their utmost in the composition of a unit, whether it be a building, a room or a piece of furniture.

Standardized wall sections, ready-made at the factory and put together at the building plot, will be the basic construction system of the future. Laying brick or stone one upon the other by hand is absurd under present day conditions.

Imagine the great saving this will effect. It will be the apotheosis of efficiency and will produce new harmonies, through its intrinsic simplicity, the genuineness of the materials and the perfect balance of function and design.

CHAPTER FOURTEEN

THE FLOOR OF THE SHOW WINDOW

FLOORS DEMAND A SPECIAL TECHNIQUE

If you forget everything pertaining to art and decoration, you might say, given a floor, the window is ready for merchandise.

That's true. But how about the height of the floor and the fixtures to be used? This should depend on the merchandise to be displayed. Logically speaking, shoes need a different height from gowns, and so on.

It may be stated that the figure of the human being was the yardstick by which to determine the height of the merchandise to be shown. That meant shoes directly on the floor, hats about five feet above the floor level, and so on. The same system for furnishings—carpets low, chairs on the floor, china at the height of a table.

All this is, however, no longer suitable for us. Our experience in an axiom:

"Any height for any merchandise is good, provided that the attention of the passerby is strategically focussed to the desired spot or spots in the window."

THE PLATE MAY BE LOWERED

To lower the plate glass of a show window to the sidewalk exposes it to the danger of being kicked by careless feet.

For this reason doors have kick-plates at their base, and the window floor is usually at least eighteen inches above the sidewalk level.

But let us see if it is not possible to lower the plate glass. It might be important for the display.

First of all the height of the window is increased. More chance for building up levels. The main difficulty, danger to the glass, can be overcome in this way: Fasten a plate about eight inches high to the outer wall of the store, resting it on the sidewalk. The material—metal, stone or even glass, plastic and unbreakable. The plate glass of the show window itself is recessed three to six inches. If this is not sufficient for the protection of the glass—which may be the case on main streets with great streams of traffic during rush hours—then elevate over this kick-plate a bar, one or two inches thick, supported four or more inches above the kickplate by vertical strips. The distance from the eight-inch kick-plate to the usual window floor level can be used for one or two stepped levels in the foreground.

For the quick passerby the merchandise has to be raised above the average eye level. Otherwise people standing in front of or passing before the window obstruct too much of the view. When one walks, one looks straight ahead. It is unnatural to look down while walking. The display must be above the average eye level to attract the gaze of the quick passer.

But after the display has attracted the passer and she has stopped to look in the window, it is natural for her to lower her glance; and therefore small accessories, and even gowns, may be displayed on the stepped levels in the foreground.

THE DISPLAY FIXTURE IS AN ELEVATED FLOOR

It is not a mechanical device whose use is limited to the support of the merchandise for which it was constructed. It also separates the varieties of merchandise from one another and gives to each piece individual attention and to each its own level.

METHODS OF VARYING LEVELS

There are at your disposal any number of methods for creating different floor levels. The whole idea is full of fascinating possibilities. The more levels you bring into play, the more do spatial limitations disappear.

Here are some concrete suggestions for creating varying floor levels:

1. Use blocks.

Blocks of different sizes, heights and depths should be on reserve in your display store-room. You can arrange these in your windows very much in the manner in which a child builds block houses. Have them low or have them high; it depends on the merchandise to be featured. Blocks, in different colors and sizes, are not expensive and they can create an interesting window landscape. They may be of simple compoboard, plywood or glass illuminated from within, or cork, metal, formica.

2. Use spanned levels.

Against the background or the sides, plates may be fitted in to rest on specially provided ledges. These plates are re-

movable at will. There may be several ledges so that you can arrange the plates at different levels each time. The materials suggested above may be again used here.

3. Suspend plates from the ceiling.

Here also the materials may vary. A very nice effect is secured through the use of plates of glass suspended by tubes or bands of metal or glass.

NEW TECHNIQUE OF MECHANICALLY VARIED LEVELS

In designing the floors of the windows in a new store, an entirely new treatment can be introduced. The floor can be divided into nine equal sections, each to be raised or lowered to a desired height by a mechanical device. The result will be very similar to that achieved through the use of blocks, except that this contrivance does away with the necessity of bringing in and taking out the blocks. It saves time, is more efficient. In a new store it should certainly be used.

CHANGING DISPLAYS

To facilitate rapid changing of displays several methods are open to you, adapted from the theater. You may have a trap floor in your window which can be lowered down to the basement where an exchange track will shunt it to one side and permit a new display to be hoisted up to the street window. Such an arrangement is in operation at Lord & Taylor and in the Fifth Avenue unit of the John Ward shoe chain.

Very often there is a noticeable difference in the type of clientele patronizing a store during lunch hours and those shopping in the morning or late afternoon. To utilize the windows to their full potential strength it might be advisable to change the displays during the day. Trap floors in the windows make this possible with a minimum of effort.

Why not have a revolving floor in your window? That is, one so constructed that it can be turned around and a new display which was at the back of it brought into view of the street. The background or rear wall of your window would then act as the diameter crossing the circular flooring and separating the two displays. It is possible to have both working at the same time, one in the window and one facing the customer inside the store. No electrical mechanism is needed here, since the revolution of the floor can be worked by hand. It is an inexpensive installation and capable of easy adoption by any existing store.

CHAPTER FIFTEEN

THE SIDES OF A SHOW WINDOW

The right and left side of the show window have many possibilities which are not being utilized today. At first sight it would seem that not much can be done about them. The eye of the

passerby is usually directed towards the middle part of the window. There is even the risk of distraction from the center of the window if the sides are haphazardly accentuated.

But because of the asymmetry which characterizes practically every modern creation in the arts, focusing the gaze of the spectator on the mathematical center of the window is wrong. It does not matter in which part of the window the merchandise is shown, provided that the whole scheme of the display has been consciously integrated into an harmonious unit.

CONTRACT THE SIDES

The inflexible sides must become flexible. By moving one or both sides towards the center you diminish the size of the window but increase its effectiveness. In the open space towards the center a figure might stand contrasting with the background. The two sides give you new backgrounds for merchandise which may be set up in front of or on them.

This kind of window can have sides that are curved, square or flat. Drapes or paper may be substituted for wood, metal or glass if expense must be avoided. The plan is variable but, no matter how treated, gives you two side wings and a flat open space towards the center.

Now you have the structural outline on which to develop designs to suit your particular purpose. The wings may be staggered or they may be arranged in a series of columns. They may have niches in which concealed lighting throws into prominence the articles featured. Illuminated letters may be posted on the wings. It depends on the merchandise to be shown and the message which it is desired to be conveyed.

MAIN AND SUBSIDIARY BACKGROUNDS

Contraction gives you different depths and different backgrounds in one display.

Start with your first background about two feet from the plate glass.

The next background can be two feet deeper and extend farther over to the center. You may continue this as often as the depth of your window allows. The two sides, of course, need not be similarly treated.

These varying depths are very desirable in a display in which different kinds of merchandise are introduced. Jewelry, for example, or vases and pottery, should be shown close to the plate glass, while fabrics or clothing are best presented in a broader perspective.

ASYMMETRY IS DYNAMIC

The rhythm which results from asymmetry is mobile and kinetic. Therefore, if rightly composed, it directs the eye straight to the point to which you wish it directed. In this case it would be to your merchandise.

A symmetric scheme is static, and may easily become stiff, unless lighting effects, inscriptions, mechanical devices, are utilized to attract special attention. Schelling said: Architecture is frozen music. A static window may result in frozen business.

E X P A N S I O N

We have discussed new uses of the sides of the show window resulting in a contracted or diminished spacing. Now we must consider the results of the opposite process: expansion.

In the Saks Fifth Ave. windows I simply took out all the side walls which separated the fourteen windows and created a free rhythmic background throughout the entire window space. Each window seemed to continue into the next. Expansion was the basis of the rhythmic effect and continuity.



ORCHESTRATE THE WINDOW FULLY

Expansion or contraction. Either may be introduced by intelligent use of the sides of your show-windows. But to neglect them entirely is to limit yourself needlessly. You are like a composer who bars himself unnecessarily of the full use of the orchestral instruments at his command.

CHAPTER SIXTEEN

T H E C E I L I N G

The ceiling of the show window is not seen and therefore is not used for any decorative effect. Nevertheless it has distinct possibilities of its own and can do much to heighten the appeal of a display.

Usually the ceiling is simply the floor of the next story. It was not specially constructed or designed to aid the effectiveness of the window. As a rule it is of plaster and conceals a sprinkler system. Provision for special lighting effects is rarely included in its structure. Lights and reflectors are located as near as possible to the plate glass, just behind the valances. The main purpose of the valances is to hide the ceiling and the reflectors.

L I G H T I N G E Q U I P M E N T

With the immense increase in the use of lighting effects which is a certainty of the show window of the future, the ceiling inherits a more important role: that of concealer for equipment, flood light systems, reflector attachments, etc. The valances will be lowered as much as two, three, or more, feet to accommodate and conceal this more intricate lighting apparatus.

A NEW USE FOR VALANCES



The valances will now have grown to sufficient proportions to permit their use for lettering, to carry special announcements about the merchandise shown or to draw attention to some promotion within the store itself.

It is also possible to recess the valances about two feet and, by introducing a little ledge as flooring, to compose a miniature window over the main display. The ceiling may be sloped down from these valances to the background at a sufficient incline to enable them to carry inscriptions too.

THE CEILING IS FLEXIBLE

The ceiling of the show window should not be considered as a fixed, immovable barrier, a definite limitation in the planning of displays. Every component part of the window outline is flexible and can be varied to suit the needs of the moment.

The ceiling should be raised or lowered according to the height of the merchandise displayed.

ITS USE IN LIGHTING CONTROL

The ceiling may be of transparent paper, Viscoloid, glass or transparent materials which permit indirect lighting, an even light diffused over the entire display.

In introducing flood lights, slope the artificial ceiling somewhat and construct openings through which powerful beams of light can throw into prominence the spot in the display which it is desired to emphasize. To soften this effect, the holes may be spanned with some transparent material, such as gauze.

THE CEILING AS A "FLOOR" FOR FIXTURES

In constructing new buildings, provision should be made in the ceilings of the show windows for devices from which fixtures may be hung. As pointed out in a previous chapter, plates or other equipment may be suspended from the ceiling and create several levels within one display in addition to the basic flooring.

CHAPTER SEVENTEEN

THE BACKGROUND

We have seen in the foregoing chapters that much can be done to enhance the artistic and practical values of the show window without even touching its background. And yet until only recently the entire technique of show window decoration was more or less restricted to the background.

This was only right and natural, just as the elements of stage decoration were for a long while confined to the backdrop.

The whole art of show window decoration was until only yesterday home-made and not style-conscious. With the evolution and revolution in the field of the fine arts, however, under the guidance of Marinetti in Italy, Picasso in France and the De Stijl-group in Germany, a new style-consciousness was developed, whose influence penetrated into the adjoining fields of the applied arts.

The revolution in the theatrical arts, forecast by Gordon Craig, practically carried out by Reinhardt, and developed into "Constructivism" in Russia and Austria—it is in its manifestations that we must seek the models for the show window decoration of today.

Looking through the glass into the show window is really like looking at the stage—with this difference: the actors, in art terms, are speaking plastics in motion, whereas the merchandise is a silent, static object.

Stores have tried to correct the fact that figures and merchandise are always seen from one angle only, from any given spot. Mechanical devices have been introduced which turn the objects slowly around, but the flaw in this expedient is that the object cannot be stopped in its orbit the moment the spectator wishes to retain a view in which she is interested. Before the same view reappears she is gone.

A DREAM OF A KINETIC WINDOW

Here is an opportunity for someone to invent a pushbutton system for the convenience of the passerby, one which would open and close windows at will; which would select any individual piece of merchandise in which she deigned to be interested and bring it closer for examination; which would turn some material around and stop at any desired view; which would throw a stronger light at a given spot, should that be wanted. Prices may appear in response to the wish, replies be given to questions, and there may be some means, just as in an automat, of pushing money in and merchandise out. The direct contact between such a display stage and the passerby has been anticipated by the newest stage direction where contact between actor and audience is sought. (Meierhold Tairoff, Reinhardt's "The Miracle"—The "Endless" Theater.)

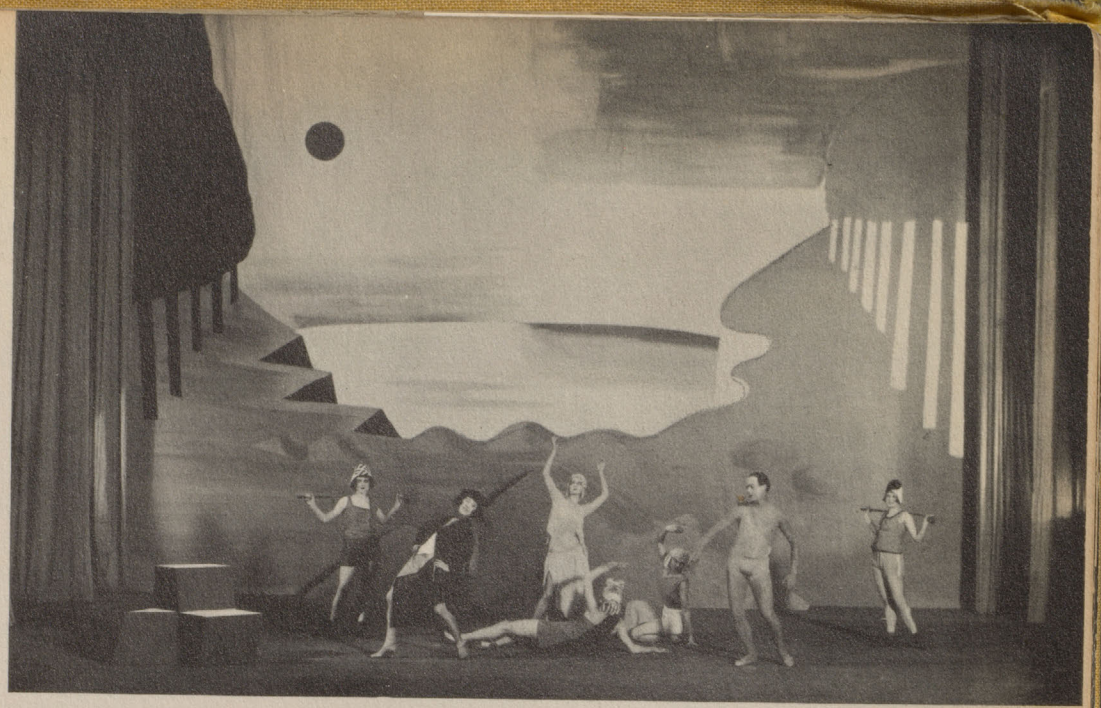
DRAMATIZING THE MERCHANDISE

But to return to our comparative study of the evolution of stage and the dramatization of merchandise in the store.

The painted drop on the stage is equivalent to the temporary background in the show-window.

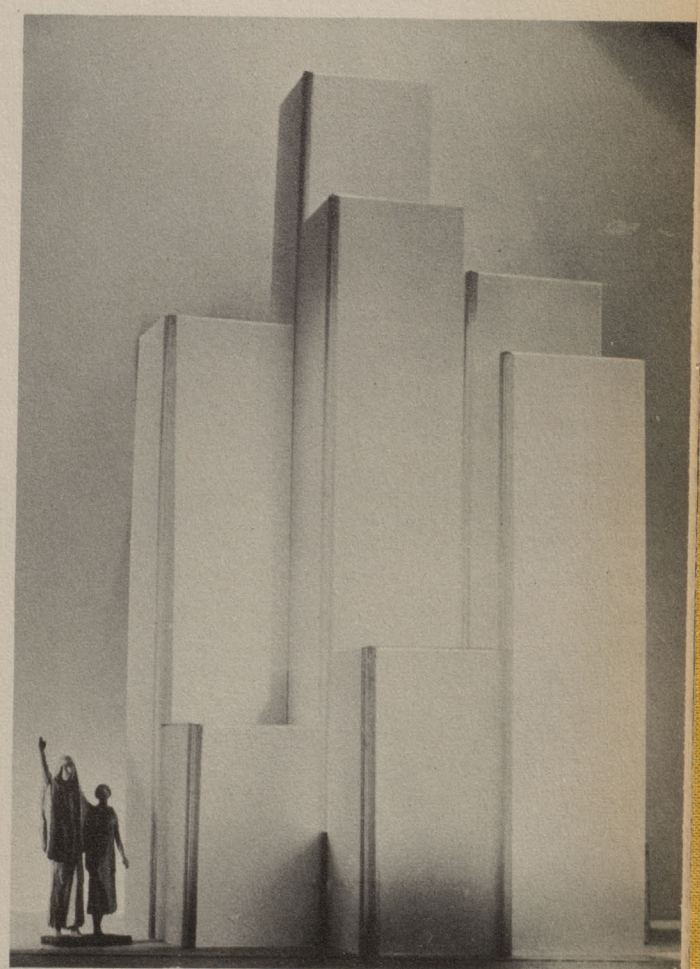
The stage continued to use the painted backdrop until the development of plastic decorations which eliminated the flat canvas in the rear and the props to the right and left of the stage and substituted plastic forms. These cubical, three-dimensional masses permitted a greater play of light and shadow and afforded to the audience an entirely new feeling of space and volume.

This was the second era in the development of the contemporary stage: the plastic on the stage—the architectural

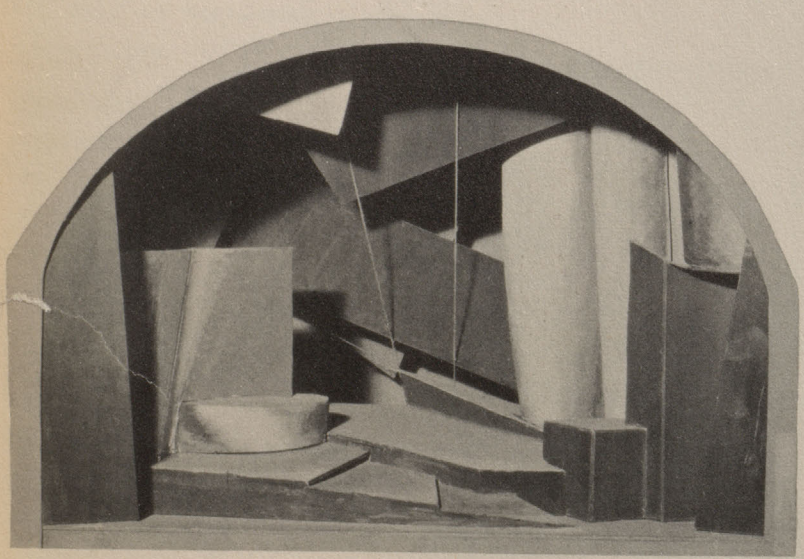


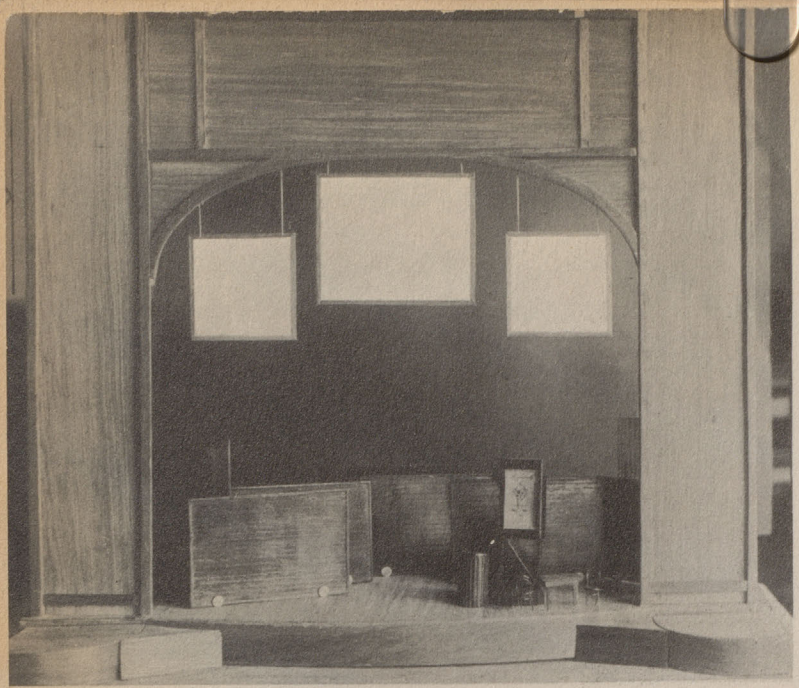
A painted background giving all the illusion of depth and form. Stage decoration by FOUJITA (Paris) for the Swedish ballet.

An English architectural stage setting showing the influence of Gordon Craig.



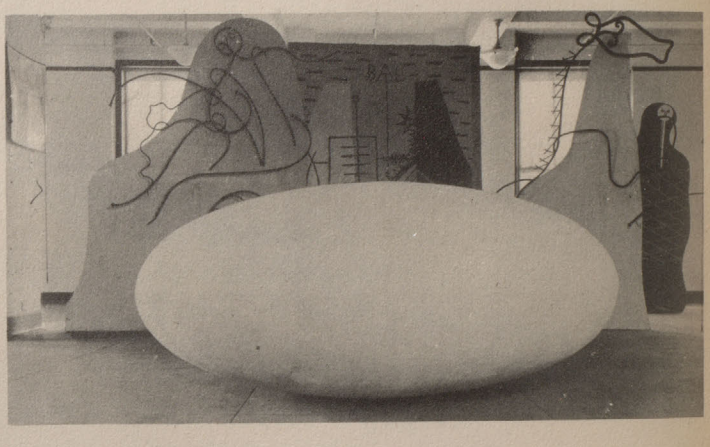
Semi-plastic stage background Tairoff Theatre, Moscow.
A. VESNIN, designer (Russia)



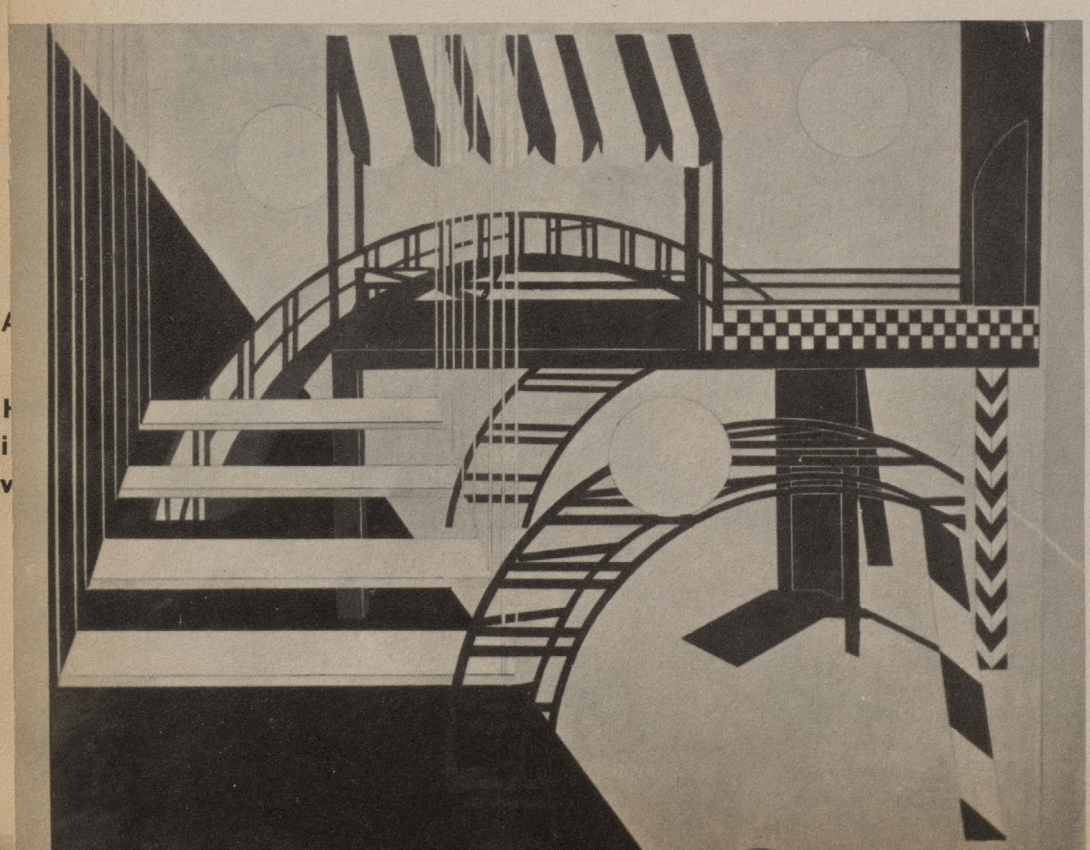


Model of the Endless Theatre. Designed to shelter all types of amusements, viz.: motion picture, theatre, sports. The external shell of the building made of welded glass.
F. KIESLER — Paris, 1925
New York, 1926

Using film screens instead of painted props. Through this projection method any kind of setting may be created.
Theatre Meierhold, Moscow.



Stage decoration. Hanging platforms and tables; bridges leading to different levels for the actors.
ALEXANDER EXTER (Russia)



or semi-permanent [illegible]riation of th[illegible] store-window.

The third epoch was ushered in by the invention of the motion picture: the mechanical or constructivist style.

Absurd to predict that flickering shadows will eject real life from the stage and reduce the special sphere of the theater to a flat screen, but with the introduction of sound in relation to film and the creation of the "talkie," a new unprecedented technique—we may call it a fourth era—arose in the art of show presentation.

This era will ripen into a fifth state with the perfection of television, whose functionings will embrace and fuse all the dramatic arts through mechanical means. Real actors and stage volumes are eliminated. We are already living in a state of parallelism in the realm of showmanship; stage and talkies. Here the commercial world, always alert for new media of exploitation, will speed its acceptance far more rapidly than the theatrical world, which is weighed down and ossified beneath a mass of tradition. For the first time, the roles will be reversed, and industry will take the lead in perfecting a new means of decoration.

Until the theater is forced out of the momentary "peep show box" through the overwhelming and justified success of the "talkies," it will not realize the necessity of a new type of theater which I call the "Endless." There the impulse and the power of nature, actors and public are coordinated in a new kind of spatial conception unprecedented in the theatrical arts, as television was in mechanical arts.



Jean Borlin of the Swedish Ballet in a costume designed by FERNAND LEGER (France).

THE PAINTED BACKGROUND IN THE SHOW WINDOW

The painted background has unlimited possibilities. Especially from an economical viewpoint is it to be recommended. You can easily adapt your color scheme to your merchandise. You may use board, canvas or paper as a ground for painting in oils, watercolors, tempera, crayons, etc. I think a more liberal use of pastels could do much to enhance backgrounds. Their colors are soft and may be applied without technical difficulties. Air-brush treatments are to be recommended as a facile method of covering large surfaces. The use of patterns through which, or around which, air-brush applications may be spread, is a well known device.

As to colors, contemporary art restricts their use vigorously. Don't use more than two or three together. Perhaps the best advice that can be given is: use one color in not more than two or three gradations. Of course the effect depends largely on the design. I am surprised to find that masterpieces of painting, either old or modern, are not more frequently employed for guidance.

PICTORIAL DECORATION

Even preferable to copying the painting would be the utilization of an enlarged photograph of it. This photograph might be framed in such a manner that the four sides of the frame would form a funnel receding from the surface of the plate-glass. The sides and lower part of the frame could most advantageously be used for the display of merchandise.

you are showing reproductions of famous masters, giving a title to each of the window series, thus adding much interest to the presentation. Developing this idea further, you may introduce into your settings actual photographs of local scenes, milieus where fashions such as you are showing were worn by prominent social luminaries.

Let us call this type of window: pictorial decoration.

A really inexpensive background can be made with spanned rolls of paper. These may be laid horizontally, vertically, in any rhythm or pattern. They may be woven in a variety of "weaves."

Simply paste flat rolls of paper, either shiny or dull, on a board which has been fastened against the background and also perhaps against the sides. This requires no special outside aid, anybody in the store with paste and a little skill can carry it out. It would cost but a few dollars and is equally adaptable to a small window or to one fifty feet wide. If you are in doubt what patterns to use, study the modern rugs and you will find many. If you want your influences at first hand, then gain inspiration from the paintings of such artists as Mondrian, Braque, Ozenfant, Doesburg, Arp, Leger, Miro and others.

Once you have erected your stiff background upon which to paste these colored papers, it is a simple matter to create new backgrounds. Paste new patterns over your old ones, changing both

design and colors. A variation of this technique would be to combine paper with fabrics and, if a still more striking effect is desired, introduce a variety of other materials in combination, which may be either pasted or nailed to the background. Feasible materials for this purpose are: metals, sandpaper in brown, black and ochre, corkpaper, enlarged photographs, enlarged typefaces, etc.

A further variation of this treatment would be the introduction of light as a contributing element to the rhythm or pattern of your composition. This can be attained by cutting openings, either round, square or polygonal, in your background, fastening over them transparent paper or fabric, and illuminating from behind.

There are now available numerous wallpapers in more or less modern designs. Why not use them in the same manner as strips of colored paper? Changes can be effected in a few hours. You may combine the wallpapers with the spanned rolls of paper, framing the designs against a monochrome background.

"Composite backgrounds," as I will call them, are highly effective and are already occasionally used, in one form or another. It is astonishing, to realize that the origin of this type of decoration—combining a variety of materials to achieve a pictorial relief—comes to us from the most destructive and radical artistic movement in Europe: Dadaism. It may seem fantastic to trace the current manifestations to this source. But in reality there is no artistic by-product so far fetched that it does not contain some potential commercial use. Certainly commerce benefits continually from this condition. The question is: Does the artist benefit?

You may do some amusing things with your backgrounds, whether they are painted or photographed. Let us say we have a scene at a nightclub, in which a girl is the central figure. Instead of showing the head of the girl painted, make an opening where the head would be and through this opening insert the head of a mannequin wearing merchandise, in this instance a hat. You may do the same thing with a hand, to show gloves, or with feet, for hosiery or footwear.

The Chauve-Souris, the Russian intimate cabaret, has used these backgrounds frequently and to great advantage in its productions.

CHAPTER EIGHTEEN

LIGHT AND DECORATION

The next decade will witness a tremendous advance in the perfection of a technique of "decoration by light." As a decorative medium it will rival painting, sculpture; it may even replace architectural decoration.

PAINT AND BUILD WITH LIGHT

I recall how fantastic and far fetched it sounded when I proposed, in the staging of a production of "R. U. R." in Berlin in 1922, that the stage decoration be projected instead of built up and painted. I succeeded in carrying out this "fantastic idea" by using slides or a moving picture which was projected from the rear of the stage on different parts of the setting. The play, incidentally, was a success, and in the years following my initial experiment it became quite common in Europe to employ this method of stage decoration. (Volksbuehne Theater, E. Piscator, Berlin.)

Several years ago in Paris when discussing with J. P. McEvoy the staging of his play "God Loves Us" I composed a series of sketches of a setting with rooms on three levels, all the walls of the rooms made of transparent materials, on which slides in black and white or color, as well as films, could be thrown to permit instantaneous changes of the milieu of twenty-eight scenes.

APPLYING LIGHT DECORATION TO THE SHOW WINDOW

Here is an idea for window decoration. Let us take a typical, old-fashioned window with the conventional wood carved background. You have decided to discontinue the use of this background because you feel it is no longer appropriate for the new, style-right merchandise you are displaying. In addition you would like to change your decoration very frequently. The solution of both of these problems lies in painting and building with light.

You have two ways of building such settings:

1. Using non-transparent materials
2. Using transparent materials

1. USING NON-TRANSPARENT MATERIALS

In working with non-transparent, stiff materials, it is advisable to use them in sheets as large as possible. This is important from an economical point of view, inasmuch as these large sheets require much less bracing and clamping than smaller ones and moreover sustain themselves much more easily through the sheer bulk of their proportions. These materials may be used: Plywood; metal; fabrics; mirrors; compoboard.

In the case of wood, birch or oak ply particularly recommend themselves. Either has a strong grain and the surface of either may be treated in different ways to make it accord with the desired color schemes. Both are inexpensive.

In the case of metals, if a silver tone-basis is desired, use thin sheets of aluminum — 1-16 of an inch thick — or zinc. Neither of these rusts.

For a background of warmer coloring, use copper or brass. Brass is a very suitable material for modern decoration. It is not as soft as copper, yet possesses sufficient firmness to be readily malleable. In addition it retains galvanizing better than steel and may easily be

given a gleaming silver or a dull brushed silver finish. At a very moderate cost, too, brass may be given a black gunmetal effect.

The reason why brass retains galvanization better than steel is that it has a porous surface which "sweats" in humidity, whereas steel harbors the moisture, permitting rust gradually to eat its way through to the surface.

These metals, either in their natural or galvanized finish, supply basic colors with which to work: black, silver, yellow or copper. Painting is unnecessary. When compoboard or other paper-pressed materials—except bakelite—are used, painted surfaces are, of course, required. When woods are used, particularly strongly grained woods with a distinctive design, such as zebra, macassar ebony, American gumwood, walnut, never paint them, but preserve the decorative effect of their natural grain. You may compose your setting with non-transparent materials in a square, rectangular, semi-circular or stepped-back form without adding any design or special plastic decoration, simply juxtaposing solid colors on plane surfaces.

From the valances, the sides or bottom of your plate-glass, you can project your decoration in the form of a pattern, colors, a figure or an announcement without spotting at the same time the merchandise within your setting. The merchandise itself may receive direct streams of floodlight from any part of the window you wish.

2. USING TRANSPARENT MATERIALS

To use transparent materials in your setting gives you an opportunity for much more interesting decorative schemes than are possible with non-transparent materials, yet their use holds certain dangers of which you must continually beware. Careful consideration of the exposition here presented is therefore urged, as the success of this type of display depends on perfect cooperation between the artist, the display manager and the lighting mechanic.

We have all at some time in our youth been fascinated by a "magic lantern," by means of which we projected slides on a sheet of transparent material. To this humble origin we may trace the moving picture. The "magic lantern" with its slides, the moving picture apparatus, and sources of light placed behind transparent materials to produce a play of light and shadow in abstract forms—here you have the color organ upon which to compose and execute your symphonies of light decoration. In addition: bulbs, footlights, etc.

Transparent materials on which decoration is to be projected from the rear must be placed much nearer the plate glass than is necessary with non-transparent, because adequate distance is needed between the projection equipment and the screen to secure clear, sharp outlines.

In building settings of transparent materials it is possible to use frames instead of sheets and to span these frames with any of the following ma-

terials: silk, linens, paper, woven glass hair, frosted glass, celluloid, caseine products.

Several such spanned frames may be used in one setting, arranged in series, each differently decorated, permitting infinite variety in the play of light and shadow. In fact, the possible effects of decorating with light are so vast that a very real danger exists of distracting attention from the merchandise.

To counter this, I would propose as a general suggestion that, for example, if a mannequin is used, it be placed in the center, with no decorated transparent material in the background, reserving your decoration for the sides, the ceiling or the floor.

A PROJECTION-BOOTH IN FRAME FORM

Provision may be made for the installation of a metal case all around the plate glass, either inside or outside the store. In this frame could be housed all the necessary projection equipment. This would eliminate hazardous installation and, by widespread use, moreover, might become standardized to some extent to permit its manufacture on a volume basis as a regular part of the store equipment.

Light has already been realized as a genuine artistic expression, but it is only in the early stages of its development. There will be painting with light and sculpting with light. You have often enough seen beams of light stand solid in space as compact as any plastic form.

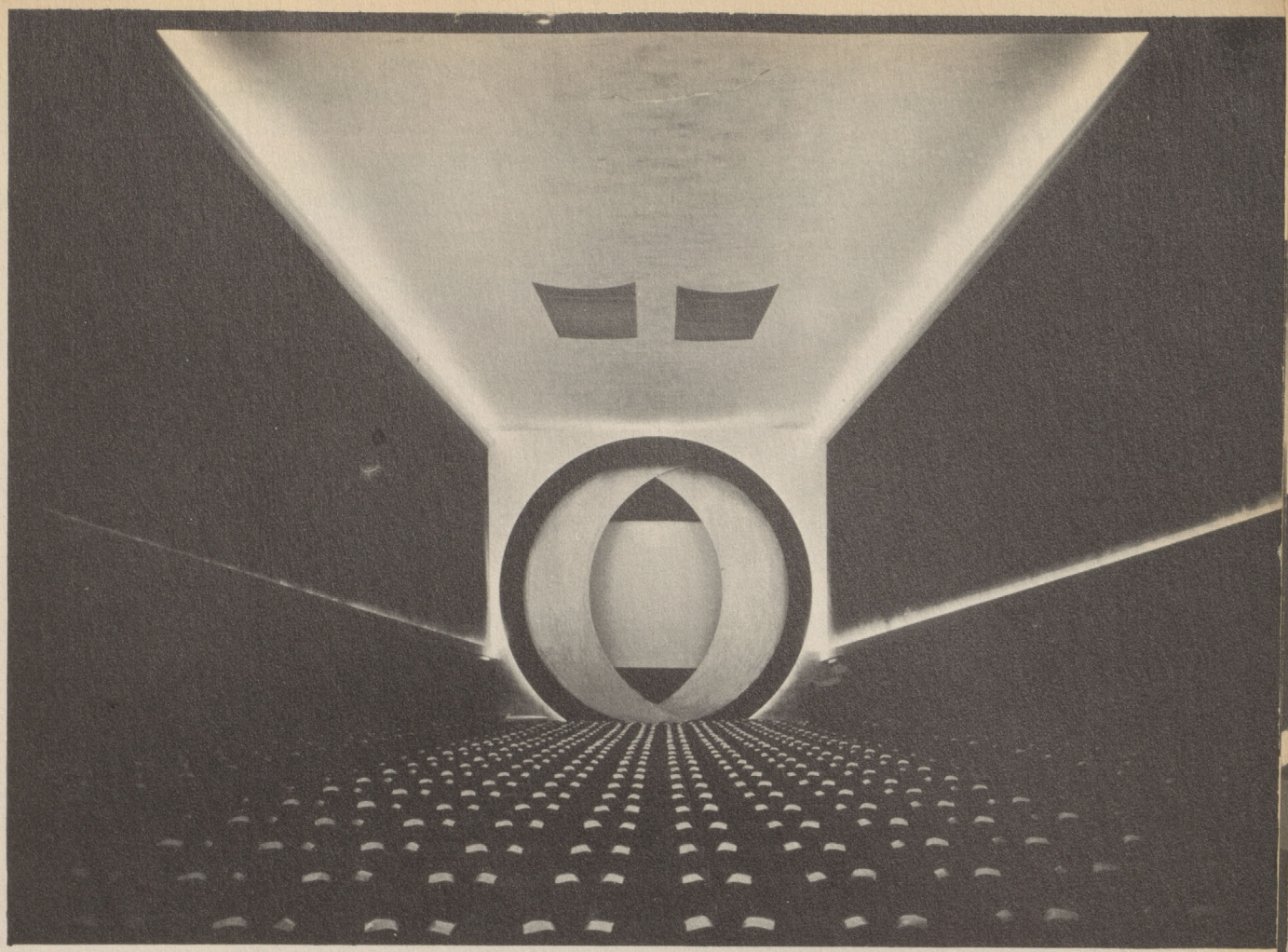
Make use of this in your decoration.

EFFICIENCY AT ITS HIGHEST

Decorating with light allows the quickest possible changes. It costs very little. You do not have to change backgrounds constantly, construct new settings, substitute other fixtures. Simply alter the patterns and colors of your lighting and at once you have a new display.

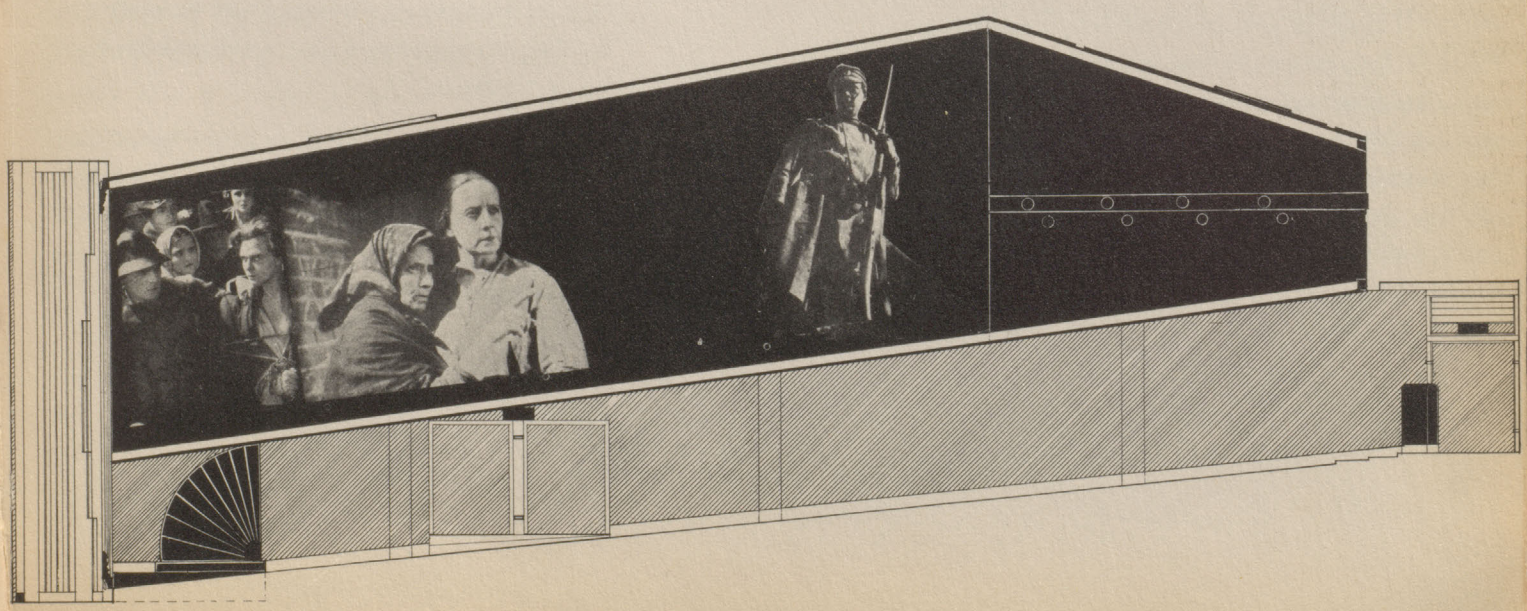
LIGHT AS ARCHITECTURE

In the theater that I designed for the Film Arts Guild in New York the whole architectural scheme was based on the principles of light-transmission. The entire auditorium became an agent in the projection of light on screens. The usual screen in the front of the theater can be expanded to the full width of the theater and then over to the side walls which are also screens that can be used when the action surges beyond the confines of the main screen. Not only is it possible that the auditorium further the action of the film, but, because of the receptiveness of the walls and the ceiling, the illusion of a totally different style and form of architecture can be created to endow the theater with an atmosphere which will harmonize with the nature of the picture being featured. For example, if a film with a medieval setting is being shown, the auditorium can be transformed into a Gothic cathedral with great pointed arches and stained glass windows. The entire building is a plastic medium dedicated to the Art of Light.



To concentrate the public's attention on the screen moving diaphragms were installed in front of it. These were called the "screenoscope." The diaphragms give to the curved screen behind them any shape and size.
FILM GUILD CINEMA, New York
F. KIESLER, architect (New York)

Transforming the sidewalls of the Film Guild Cinema into black screen on which the motion picture or any other projected picture may be extended throughout the whole auditorium.
ELEVATION OF A SIDE WALL OF THE FILM GUILD CINEMA
FREDERICK KIESLER, architect



MOVIES AS A SALES AID

Light-bulbs and floodlights may be used chiefly for decoration, for building, and modelling. But movies, especially talkies, will be used to work together with them in the promotion of sales, by advertising and publicity.

Especially in the interior of the store are movies and talkies bound to be widely used.

First: In auditoriums or in improvised settings on the open floor. Entertainment, with a subtle sales message. Films of the origin and history of merchandise. Fashion news. Daily events. A talking newspaper. Scientific productions. Even straight entertainment. Here is the opportunity for an institutional campaign on a large scale. Develop a steady store audience.

SALES ROBOTS

Second: As a mechanization of sales-service for the exposition and discussion of merchandise. Films which show desired merchandise to customers and explain its qualities and merits. The salesperson may wait on someone else in the meanwhile. The screen acts as an auxiliary robot.

Such "screen sales" unquestionably have their place in the store of tomorrow.

These screen "sales talks" can be turned on and off as the salesperson wishes. The location of the screen and its setting may be so arranged by the architect that the screen can entirely disappear at will.

Chain stores and department stores will certainly come sooner or later to avail themselves of this sales aid. And manufacturers will enjoy the advantages that this new medium offers their products.

A special film industry will arise to produce motion pictures for promoting merchandise.

CHAPTER NINETEEN

THE BROADCASTED DECORATION

It sounds fantastic and impractical, but so did the flying machine two decades ago.

Radio music is phonetic decoration. Your relation to it is just the same as it is to the other objects that contribute to the atmosphere and environment in your home.

Television will bring motion pictures and talkies, current events and scenes on other continents, right into your home, and turn it at will into a theater, a stadium; into Paris or Peking.

In 1926 I was asked by the "Societé Anonyme" to conceive a model apartment of the future for an exposition of modern paintings to be held at the Brooklyn Museum. The purpose was to show the relationship between painting, sculpture and interior architecture. My sketch showed the two ways in which painting and sculpture will contribute to the decoration of the future interior:

1. With sensitized panels which will act as receiving-surfaces for broadcasted pictures.

2. With built-in "shrines" for original masterpieces that will be concealed behind walls and revealed only occasionally. The use of pictures as a permanent wall decoration will be a discarded practice.

THE TELEMUSEUM

Just as operas are now transmitted over the air, so picture galleries will be. From the Louvre to you, from the Prado to you, from everywhere to you. You will enjoy the prerogative of selecting pictures that are compatible with your mood or that meet the demands of any special occasion. Through the dials of your Teleset you will share in the ownership of the world's greatest art treasures.

THE SCREEN-CURTAIN

Television will bring fashion news into the show window, creating a "Window Daily" to be read with ears and eyes. To the retail store Television offers a promotional medium of tremendous potentialities. Apart from the fact that it will greatly enlarge trading areas and permit the presentation of merchandise to an audience over a wide radius, its application to the store window will introduce a number of entirely new effects.

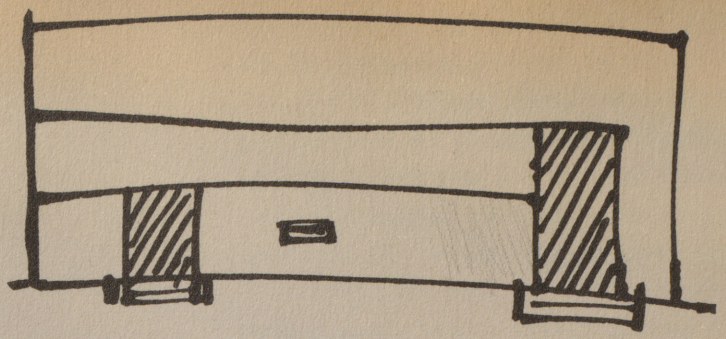
Important news will be broadcast direct to the passerby by means of a "screen-curtain" which will suddenly sweep down close to the plate glass, temporarily hiding from view the display itself. After telling its story to the passersby, the curtain will rise and the show window recommence its selling functions, this time with redoubled force before an attentive gathering.

Contrary to the film, Television presented on the plate glass screen will add to and not detract from the power of your show window.

Television will not only be used as a "Window Daily" but also as a highly efficient means of decorating the windows and the store itself. A small sketch in your art bureau's office of some scheme worked out in a distant country, or a transmission of an actual view in some far-off city, can be magnified or so adapted as to create a background of rare appeal at a trifling cost. Tele-decoration services of this type will be syndicated by special broadcasting organizations.

Television will be a final solution to your decorative problems. Its scope will be vast. It will be the quintessence of efficiency in decoration. It will be

(a) Quick.
(b) Inexpensive.
(c) Highly individual; or standardized.
(d) Novel, giving variations at a moment's notice.
(e) It will relate the whole outer world with your store and your store with the outer world.



The private shop.
No window for display.
A club for merchandising.
3 stories high.

THE PRIVATE SHOP

From the most primitive times people have offered merchandise in their own house. Usually their own handicrafts, medicines, pottery and such like. This type of store may still be found today in many villages. It sells to friends and friends of friends. The sale depends on established reputation and a clientele of acquaintances. It does not set out to attract the casual passerby.

In the same way, there are shops of such reputation, many of the modistes and jewellers, for example, that are household words. Their clientele is steady and known to the store like old family friends. The store bases part of its attraction on its exclusiveness, part on its homelike atmosphere. The merchandise is expensive and of the highest quality. Business depends mostly on yearly accounts. The store needs no display. New customers are brought in by recommendation and the store's reputation.

THE PRIVATE STORE ADAPTED TO THE POPULAR

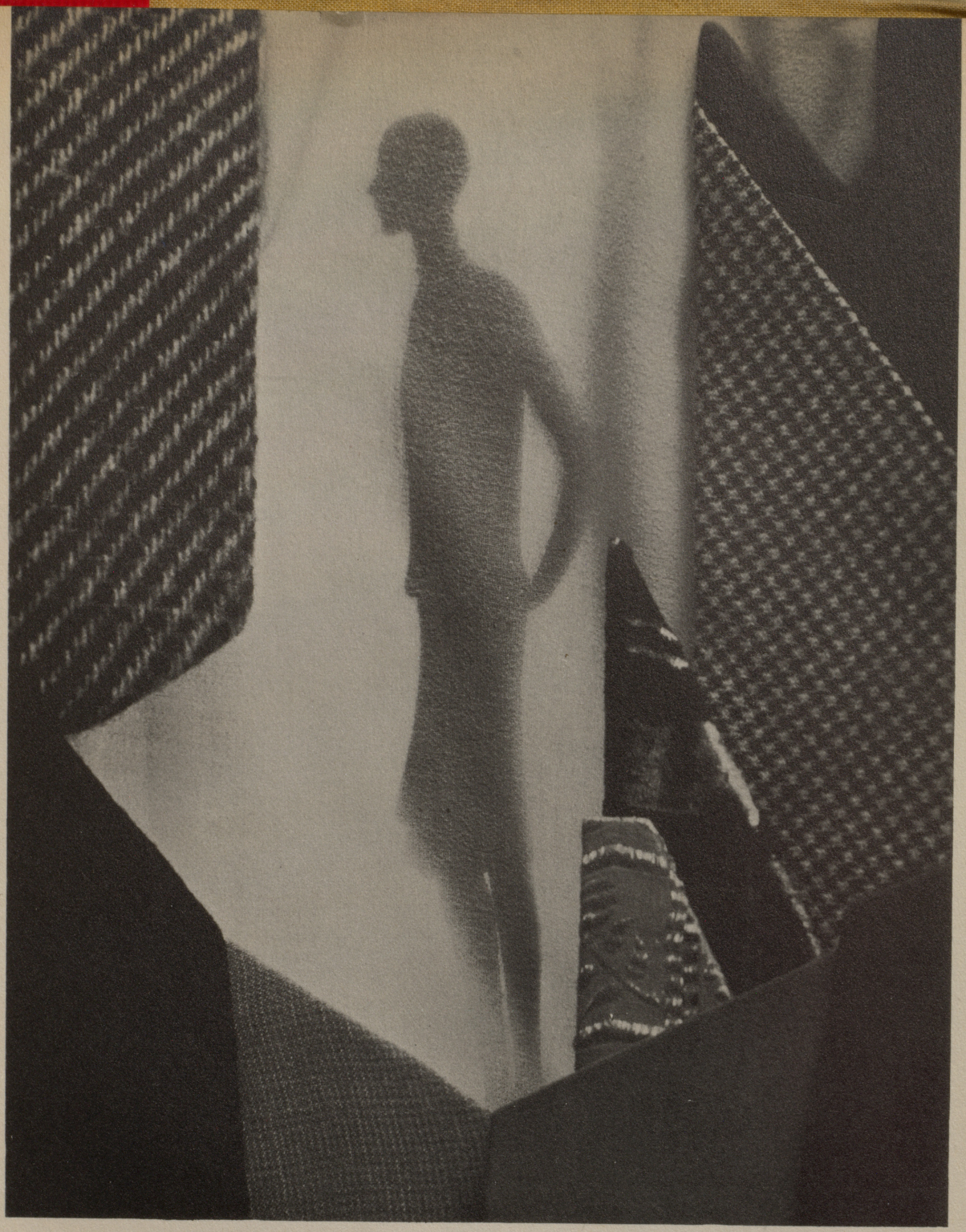
This type of shop develops features which may be useful in adaptation to the specialized and exclusive stores.

It is probable that the present advertising, publicity and display, will increase to such an extent that a reaction will set in. They will lose their appeal by surfeit. The greatest effect will then be gained from contrast.

Window display will be very simple and refined. Restricted to some permanent background of no special design, and showing only a few typical pieces of merchandise.

Even display windows might be omitted. The store will look like a merchant's palace, or a club. A club for merchandising.

Display Suggestion.
SARA PARSONS, photographer (New York)

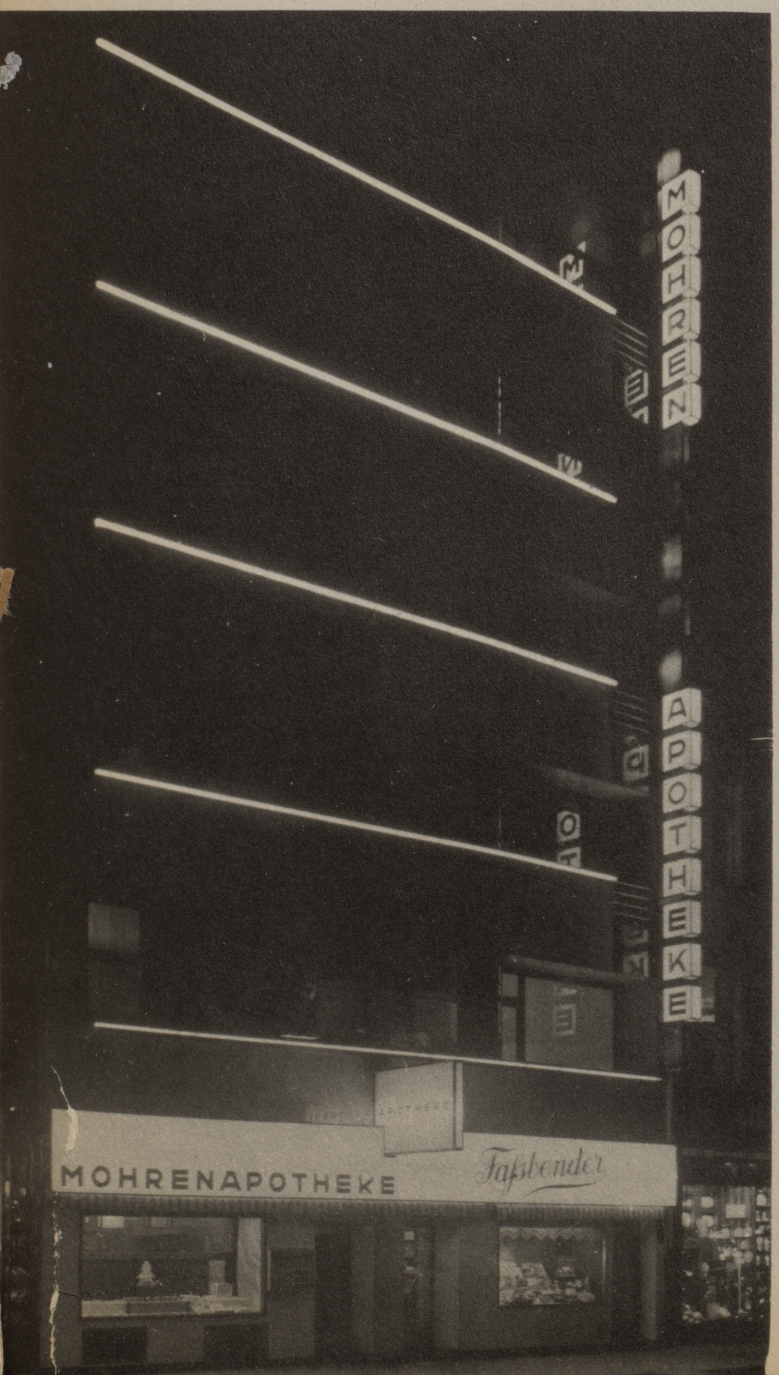




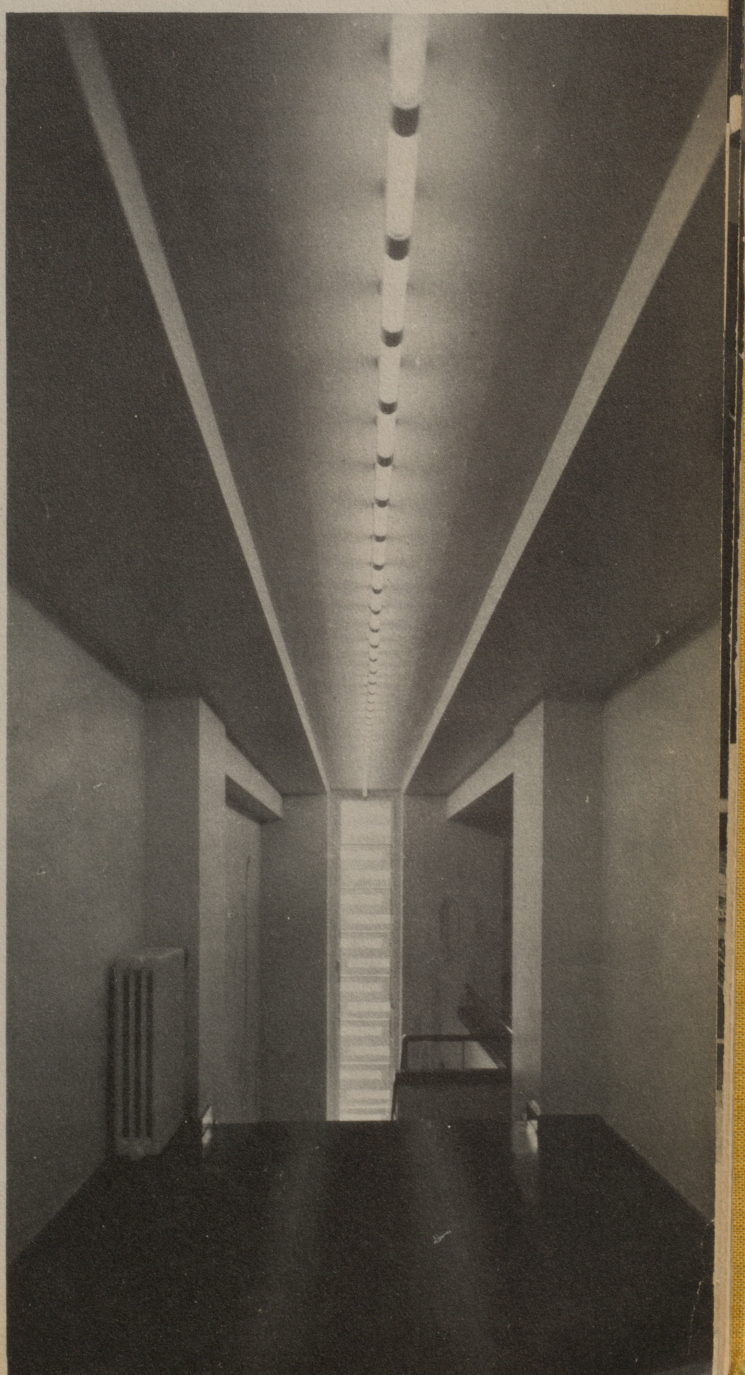
Immense amounts of money are spent on tasteless decoration at Christmas, such as is here shown. We are waiting for the time when the beauty of electric light will find an adequate conception.

CHRISTMAS DISPLAY AT THE BAZAAR DE L'HOTEL DE VILLE IN PARIS

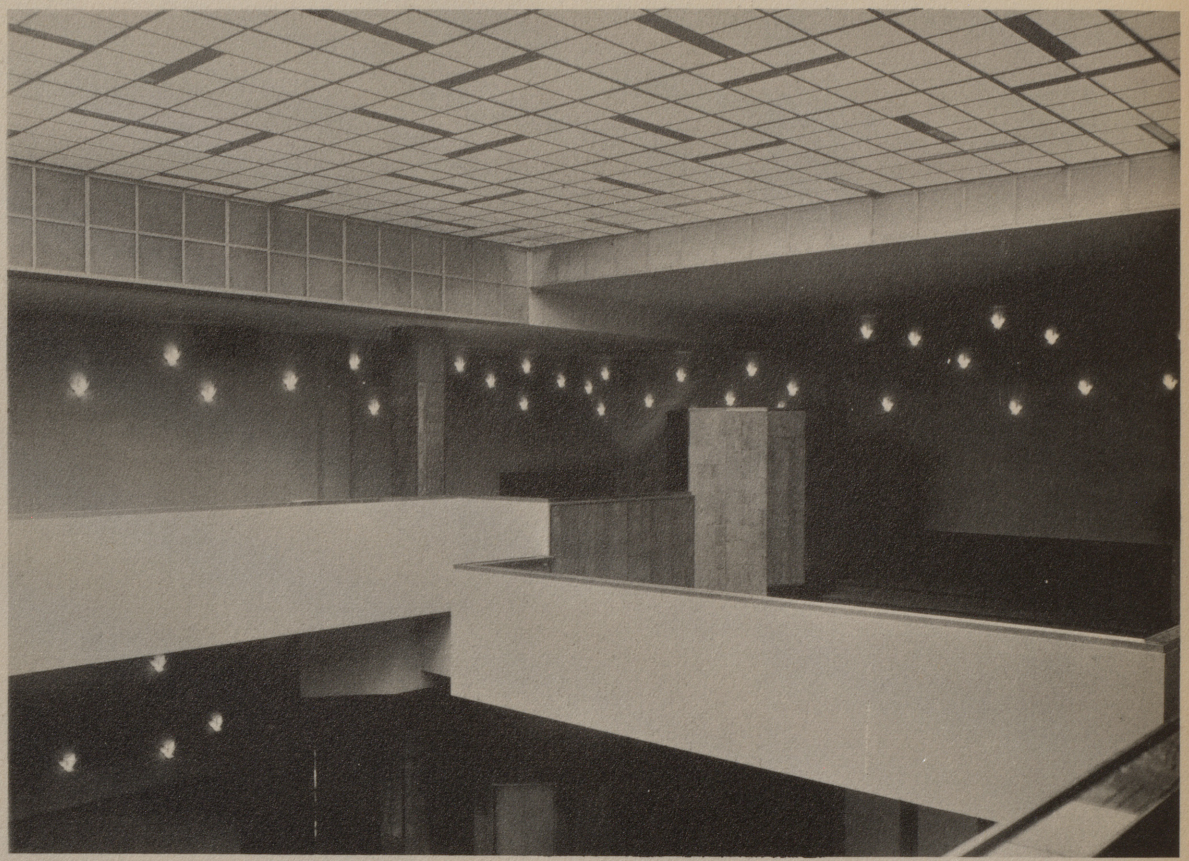
Horizontalism emphasized by means of illuminated tubing.
ADOLPH RADING, architect (Germany)



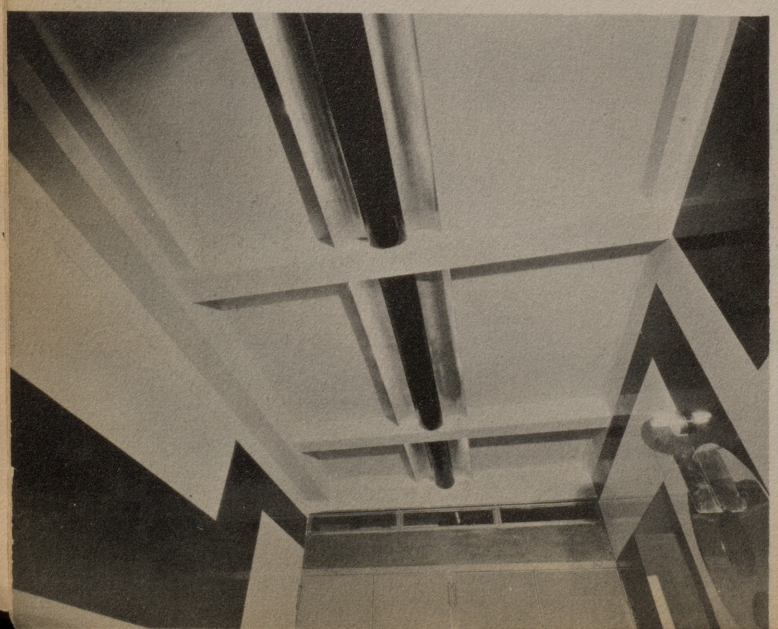
An efficient solution of technical electric problems of a lighting fixture in a corridor.
BRUNO PAUL, architect (Germany)



Balcony of a ballroom.
Woodwork and pillars in sycamore and mottled silver and edged with silver metal strips. White stucco walls dotted with tiny lights made of white alabaster plaques. Ceiling, of white opaque glass and iron, conceals lighting system.
PIERRE CHAREAU, designer (France)

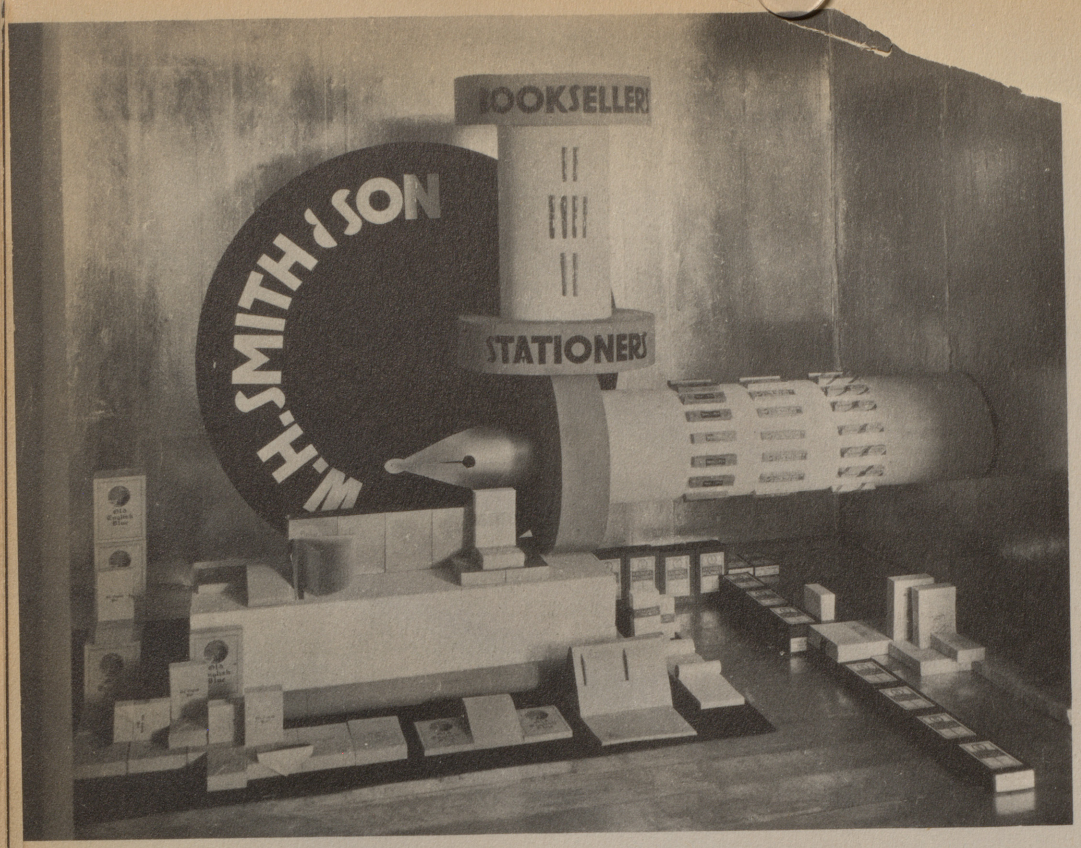


To guide and focus the public into the theatre is the purpose of wall, ceiling, and floor treatment.
The light on the ceiling of this theatre is incorporated into the architectural scheme, and is twice reflected. No lighting fixture. (Materials: glass, colored cement, monel metal.)
LOBBY OF FILM GUILD CINEMA, New York

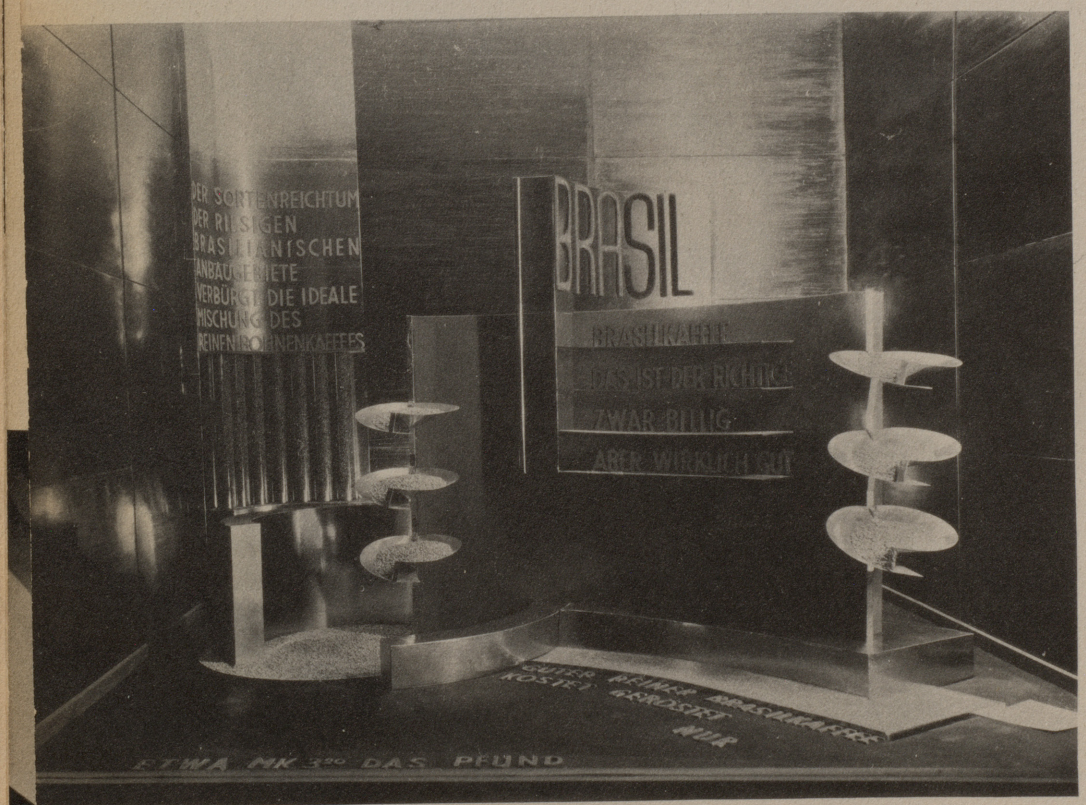




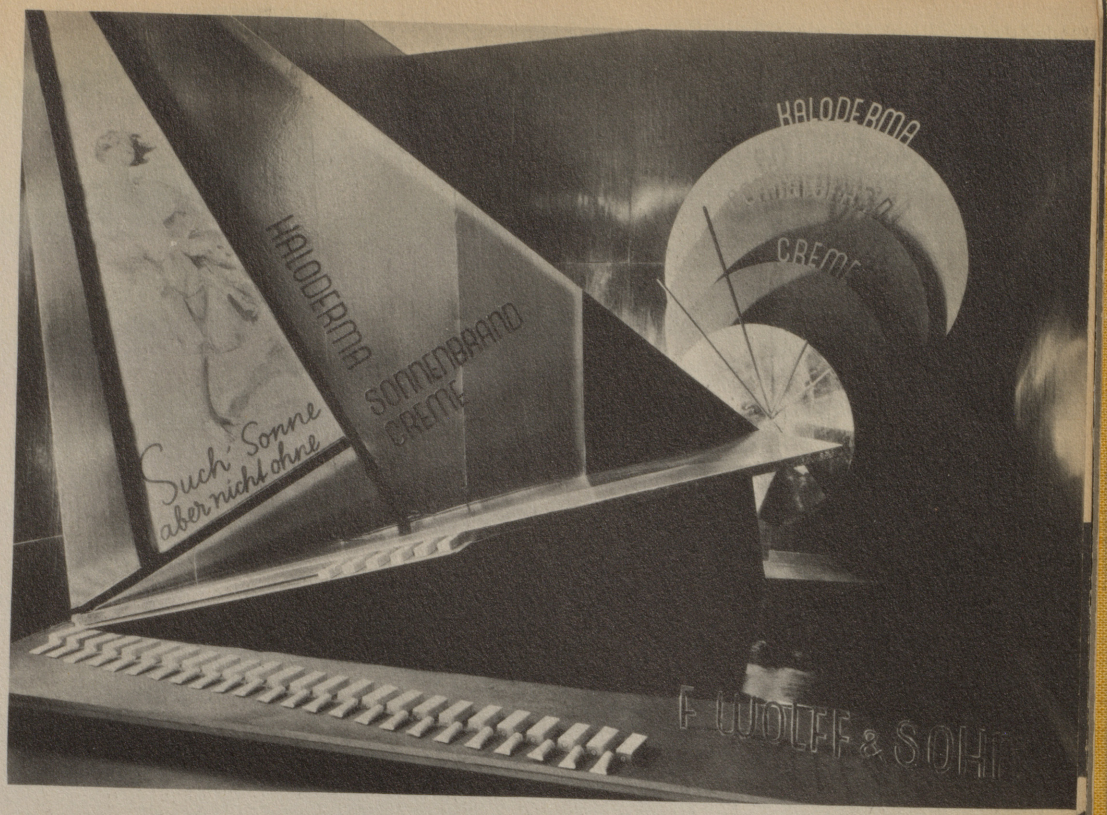
A Basque bar in Paris in the style of a ship, with balconies constructed like decks. Ground floor has illuminated glass dancing floor. Tables covered with Basque cloths. Indirectly illuminated walls, tinted silver and pink.
CHARLES SICLIS, architect (France)



Stationery display.
ARUNDELL DISPLAY, London



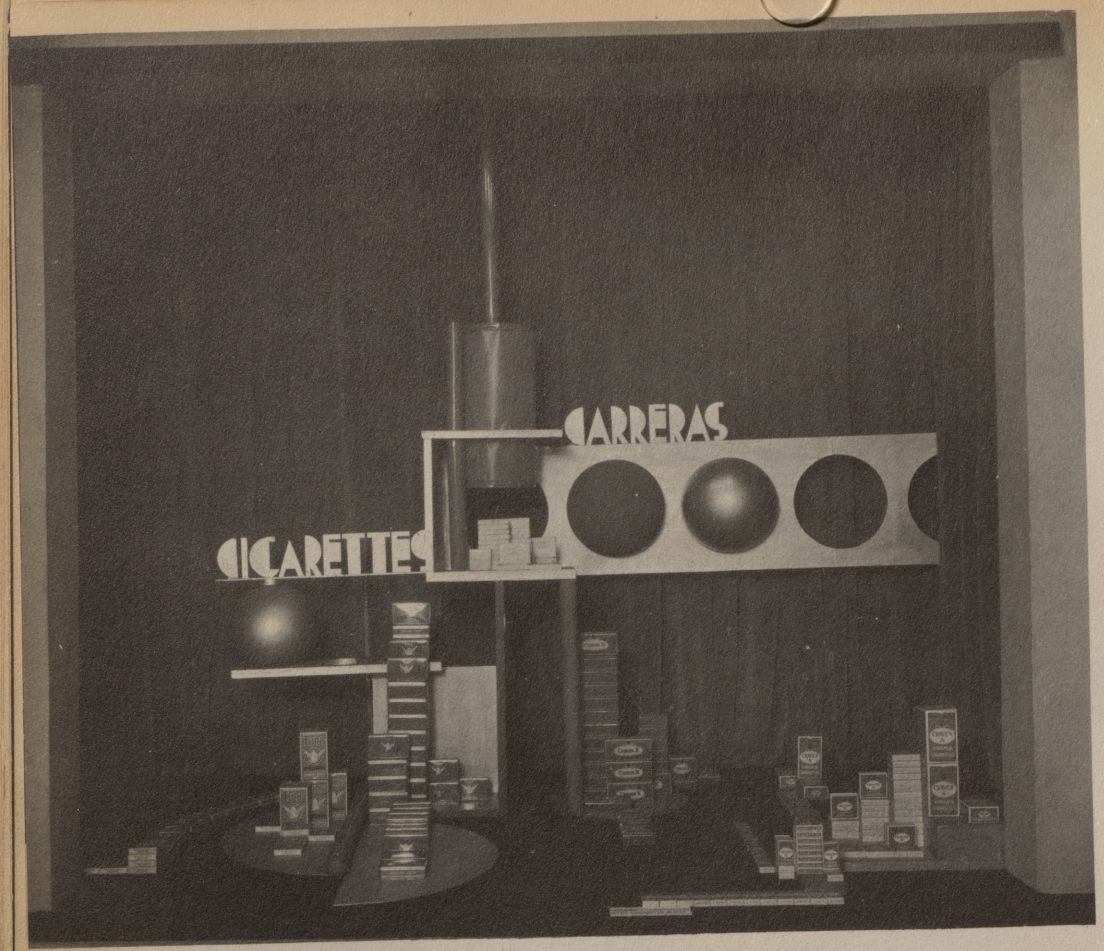
Coffee Display. Note the fine architectural scheme executed in metal. The text is an intrinsic part of background and floor.
REIMANN SCHOOL, Berlin



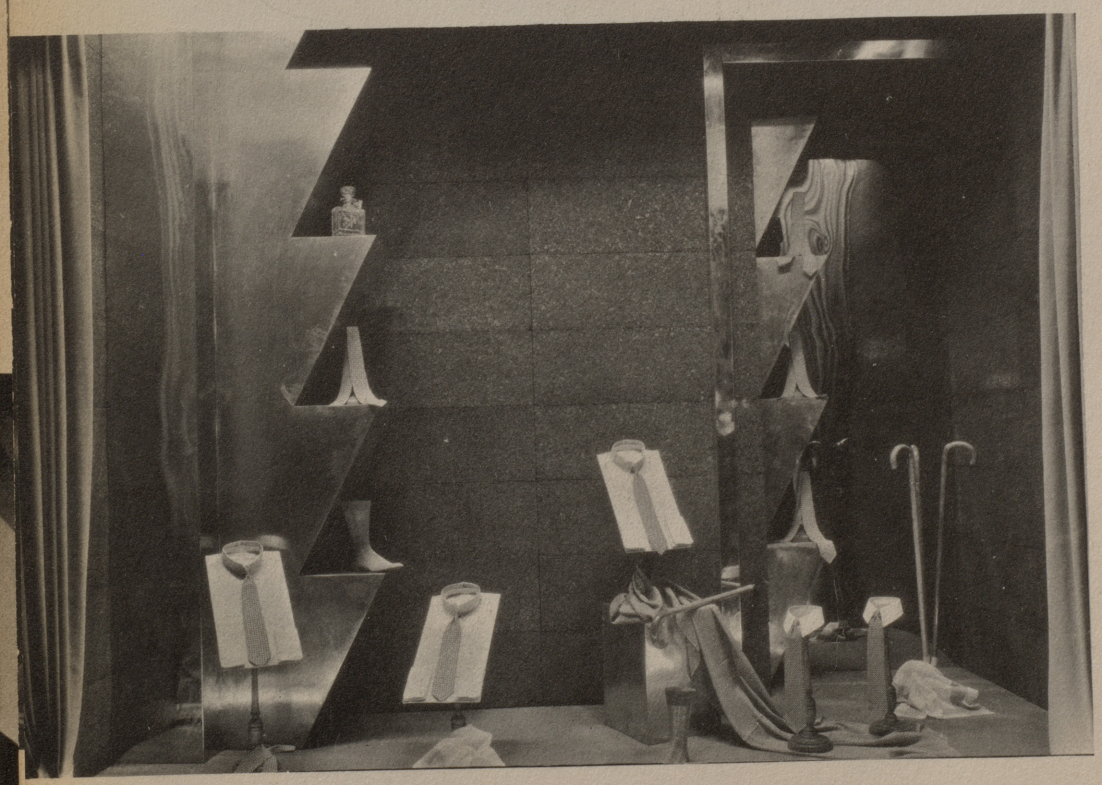
Dramatizing the merchandise.
The word "Sun" provides the theme-motif of the display.
REIMANN SCHOOL, Berlin



Silk Display.
Interesting are the flat, cutout figures, which, emphasized by the lighting fixtures, throw huge black shadows on the white background.
REIMANN SCHOOL, Berlin

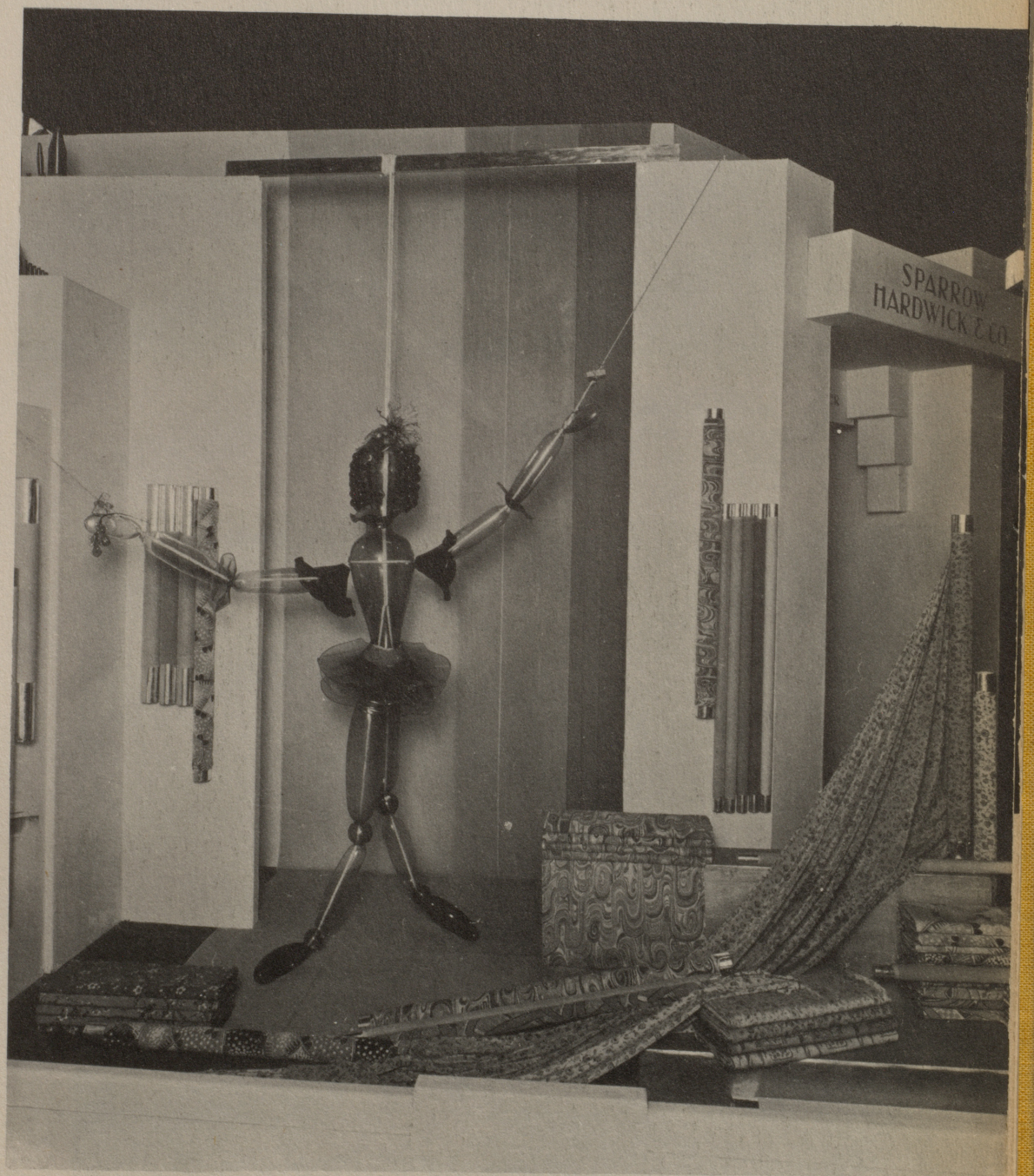


Cigarette display.
Note the lettering.
ARUNDELL DISPLAY, London



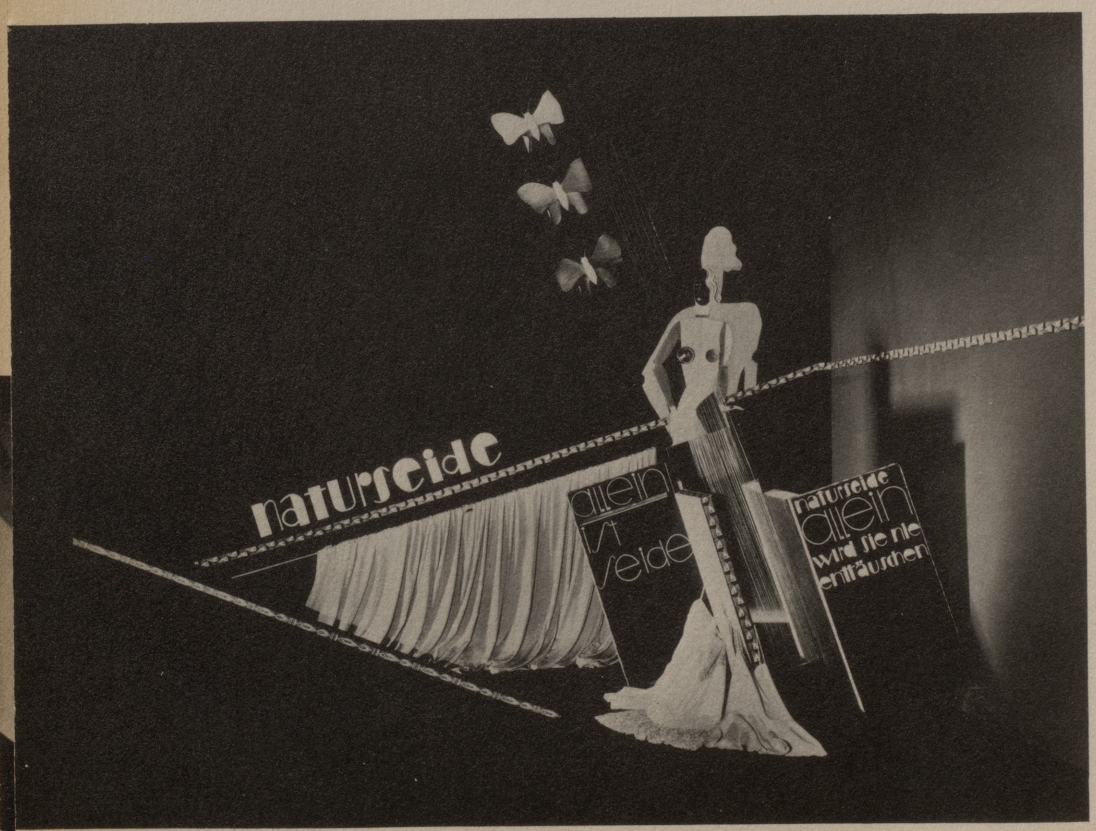
Men's Wear Display.
Material: cork, copper and monel metal.
Floor: linoleum.
Designed by DONALD DESKEY (New York)

Silk Display. The abstract glass pieces
into a figure make an interesting comp
ARUNDELL DISPLAY, L

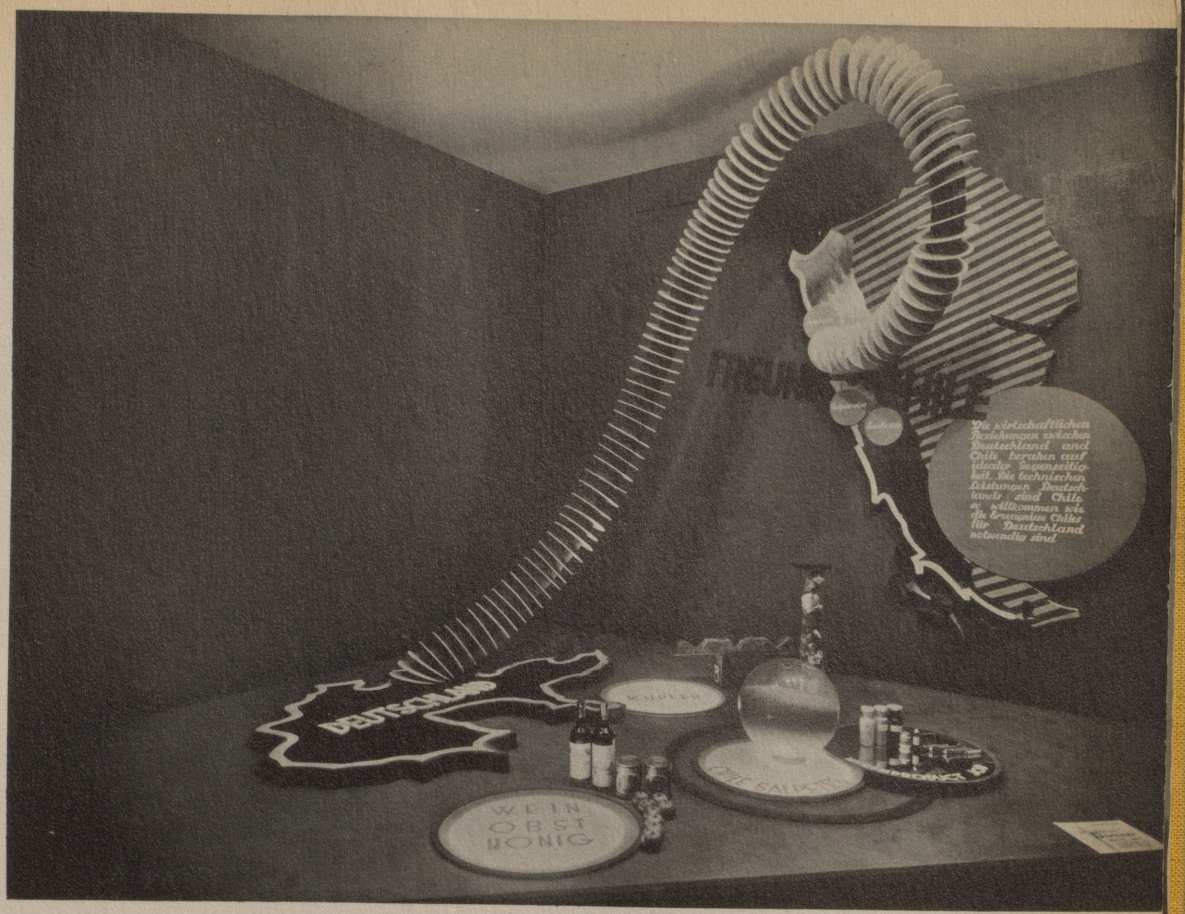

SPARROW
HARDWICK & CO.



Wool Display.
Wool is spun on a metal tubing. The disposition of the component units lends the display an architectural quality.
REIMANN SCHOOL, Berlin

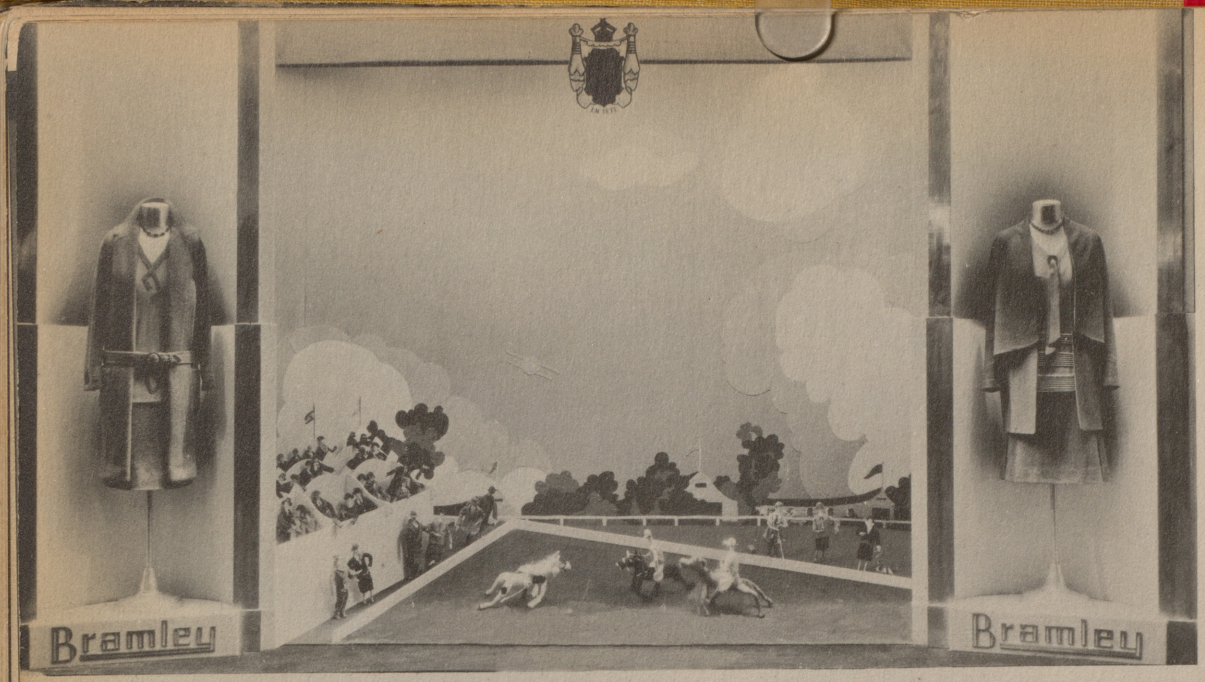


Lingerie display. The origin of silk explained in display by means of silk cords, cocoons, butterflies, and silkworms.
REIMANN SCHOOL, Berlin
Desig



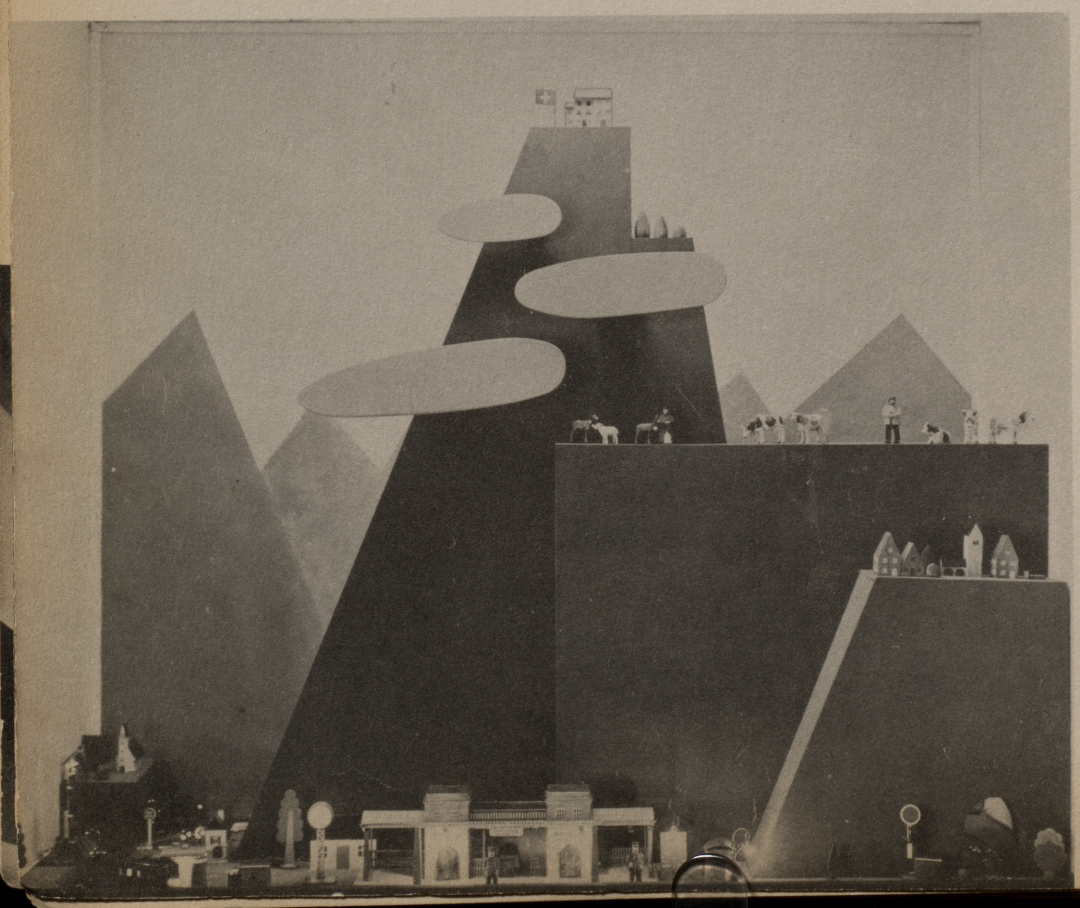
Display for chemical products. This is an excellent example of how to visualize a sales talk. On the wall hangs a map of South America, on which is marked Chile, the country producing saltpeter. A flow of coins is indicated from Chile to Germany, which suggests an interchange of commerce between these two countries: metals, wine, fruit, and honey from Germany to Chile, and saltpeter from Chile to Germany. The glass bowl is specially illuminated.

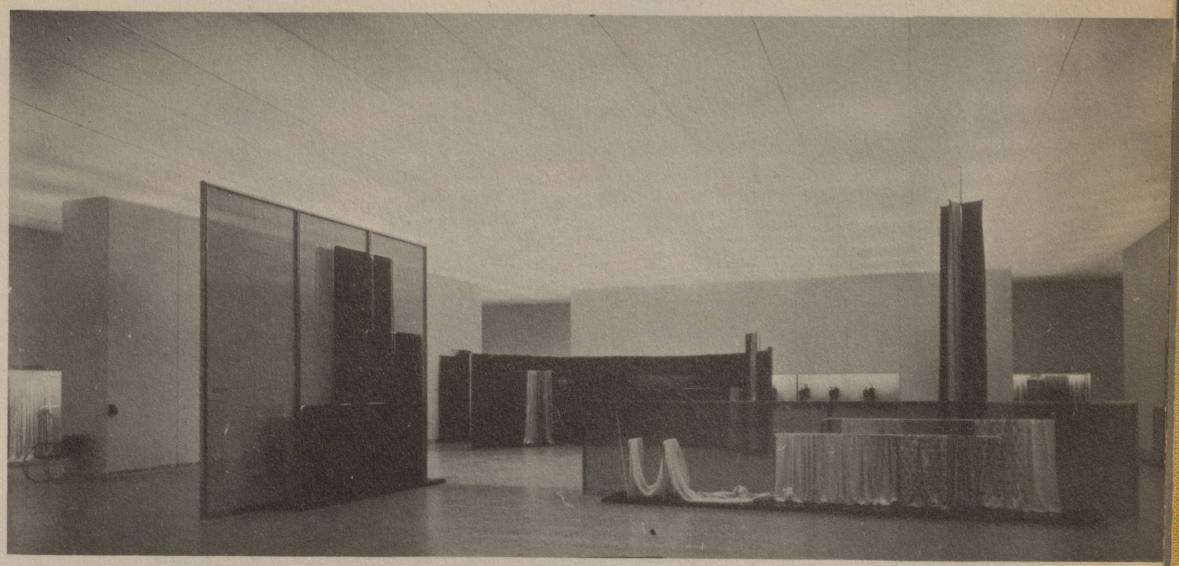
REIMANN SCHOOL, Berlin



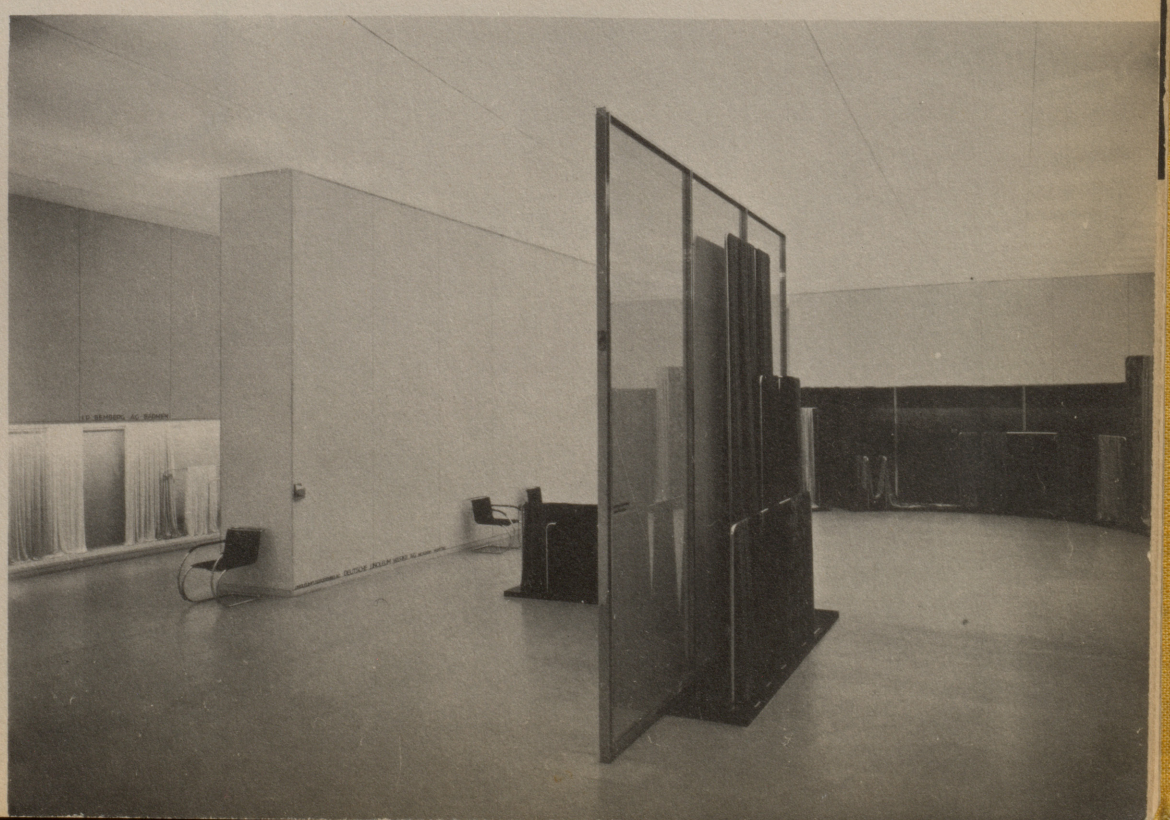
Unusual display of dresses at Franklin Simon, New York.
The center of the window shows a theatrical maquette of a polo game. The small figures of the female spectators are wearing miniatures of the dresses and coats to the left and right of the window.
The artistic value of this window display is high but the practical value is low, since the attention is distracted from the merchandise itself.
NORMAN BEL GEDDES, designer (New York)

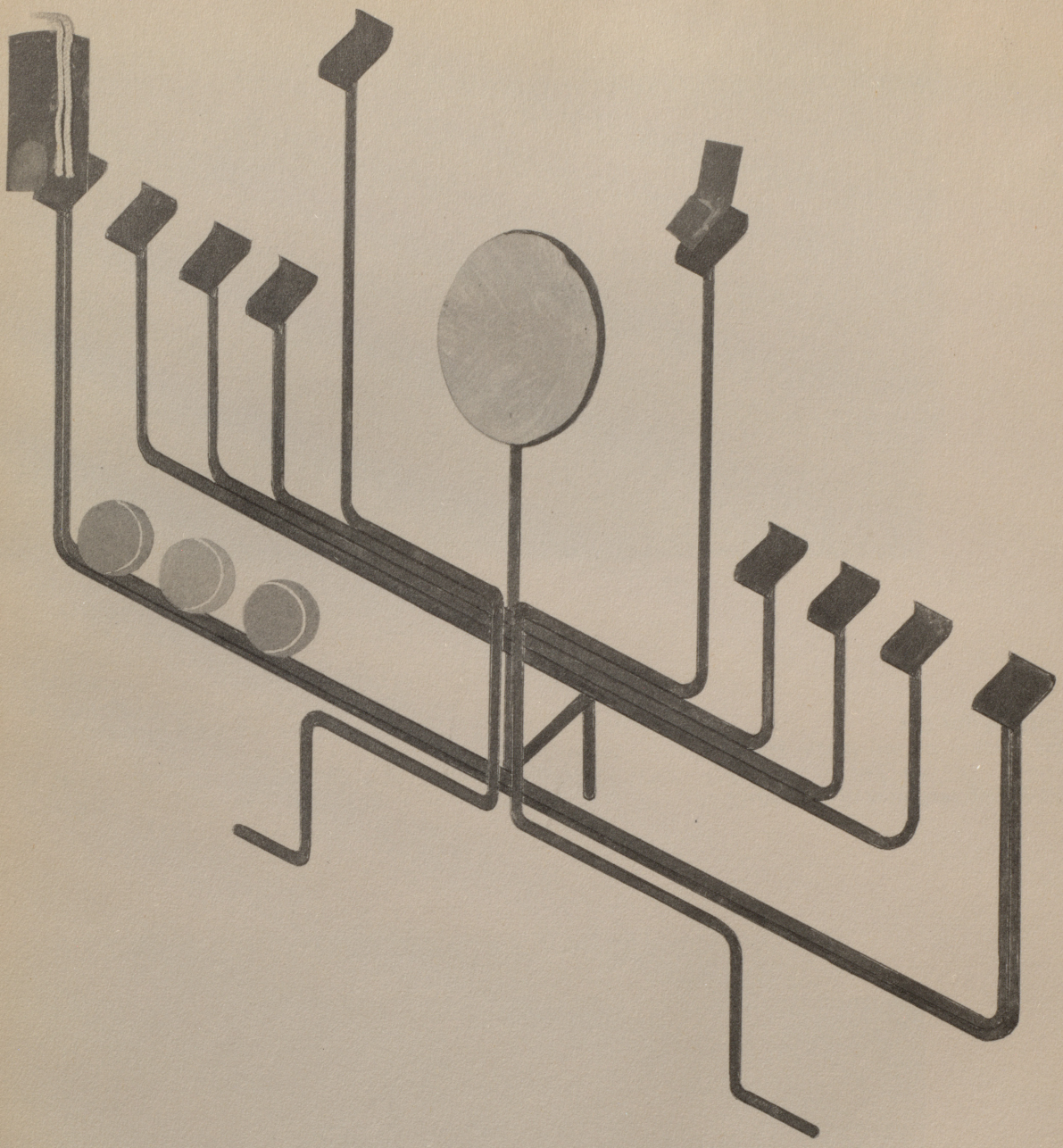
Toy display.
EXPOSITION GEWERBEMUSEUM, Basel, Switzerland



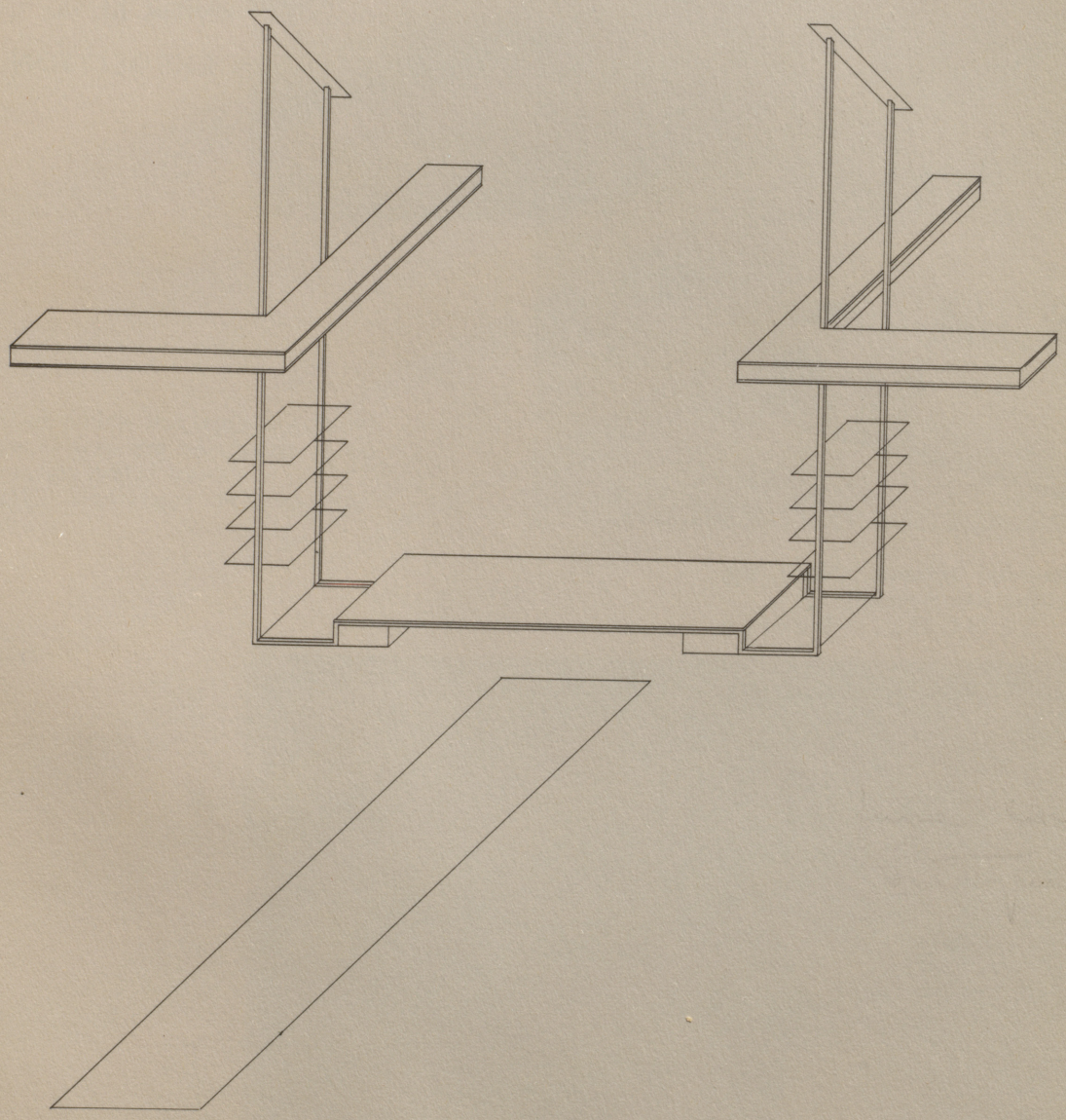


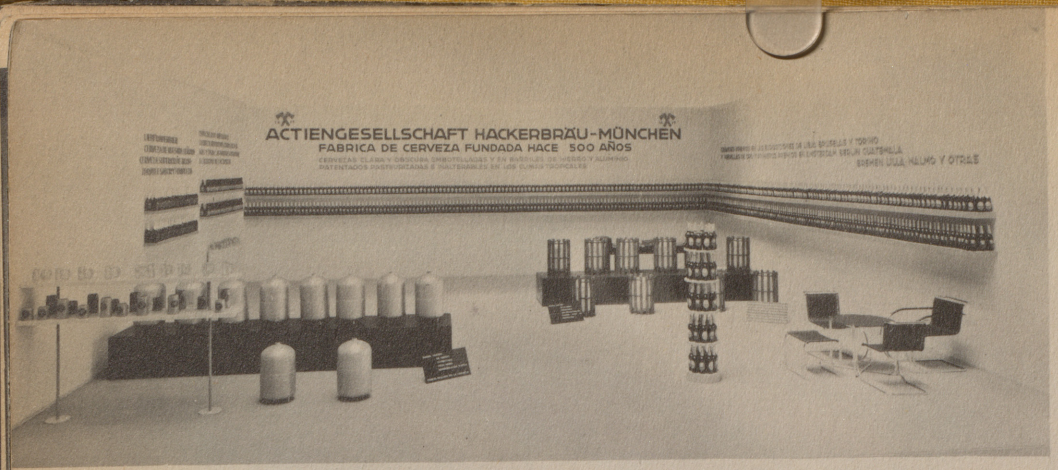
Architectural display for silk.
Materials: Glass, nickel plated metal frame and metal tubing.
MIES VAN DER ROHE, architect (Germany)



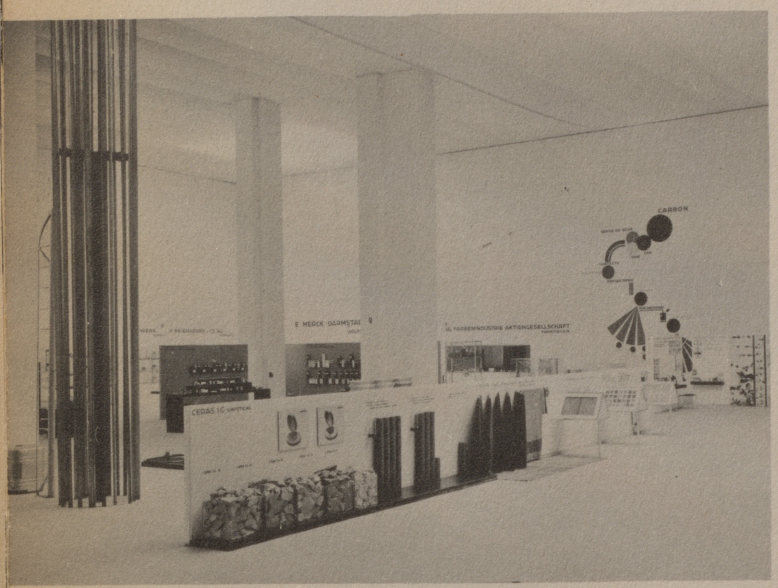


Perfumery display fixture of brass pipes with blue mirror in the center. The adjustable shelving makes it adaptable to small and large quantities of merchandise.
FREDERICK KIESLER, architect (New York)



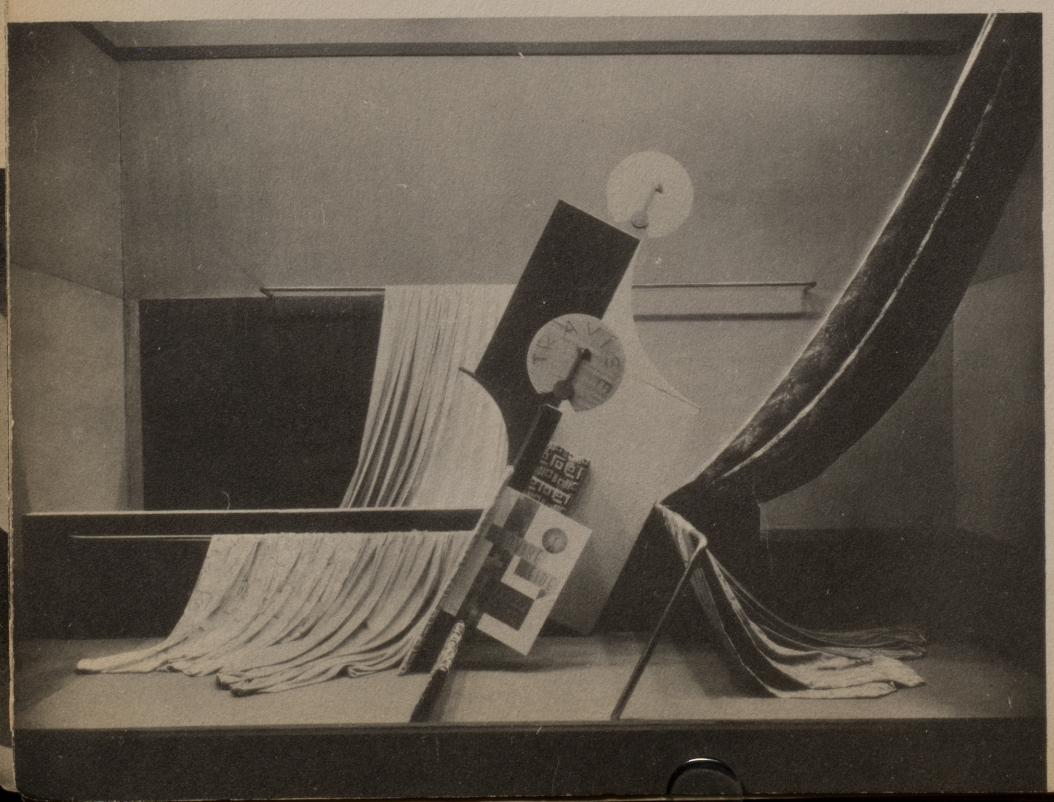


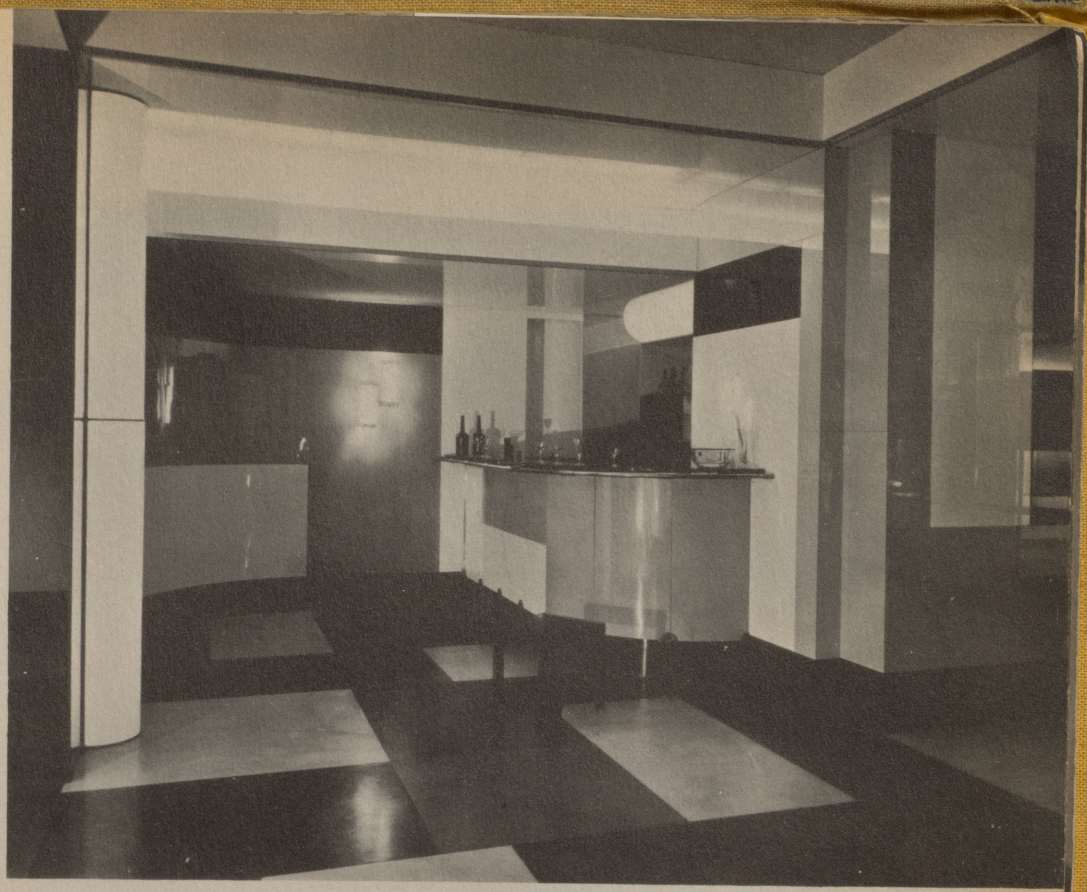
Industrial expositions present many difficulties. This "display parade" is an excellent solution.
GERMAN EXPOSITION, Barcelona



A chemical display parade.
Note the rhythm of the inscriptions on the wall.
GERMAN EXPOSITION, Barcelona

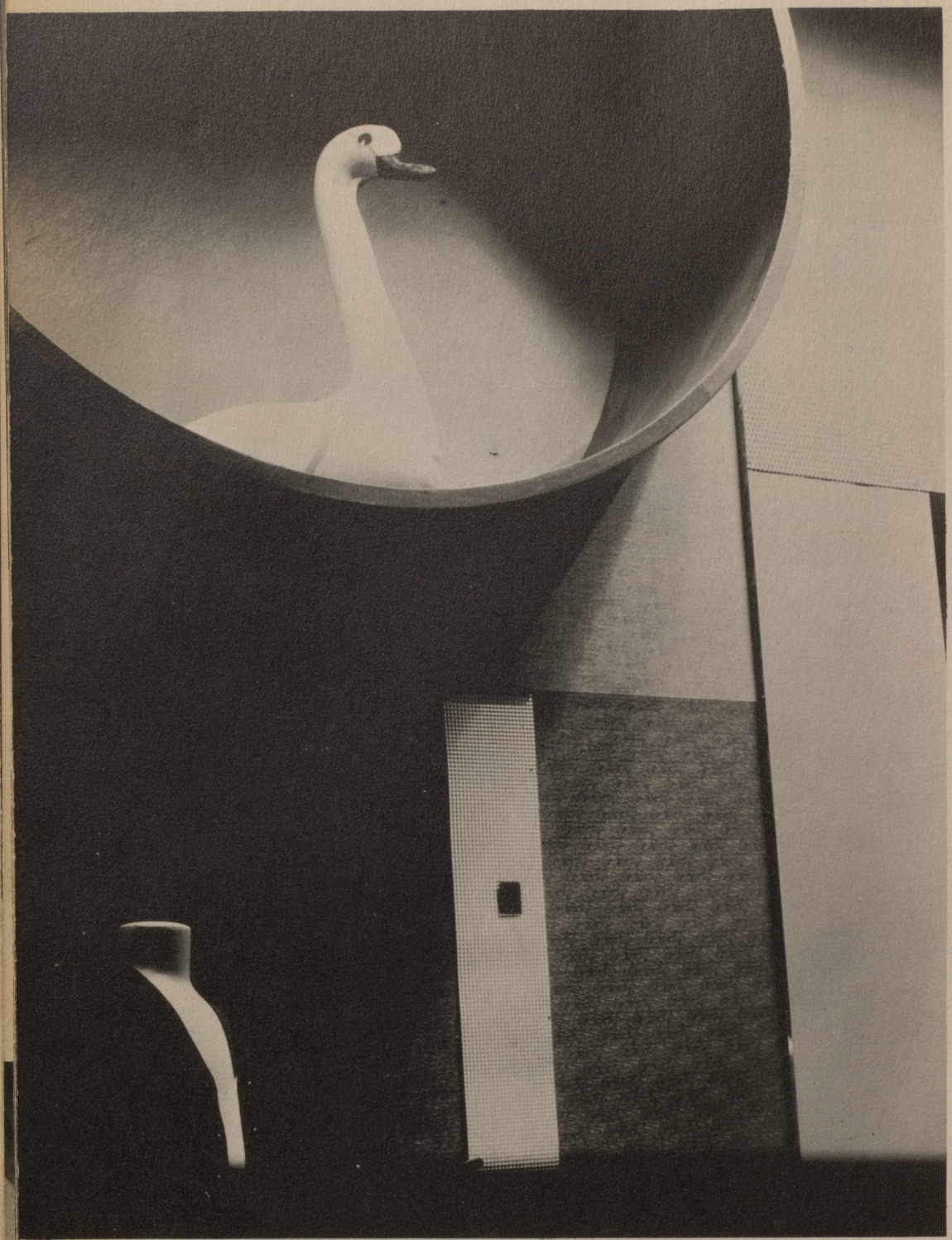
Silk display: diagonal scheme. Note the metal tubing and the wood panels.
REIMANN SCHOOL, Berlin



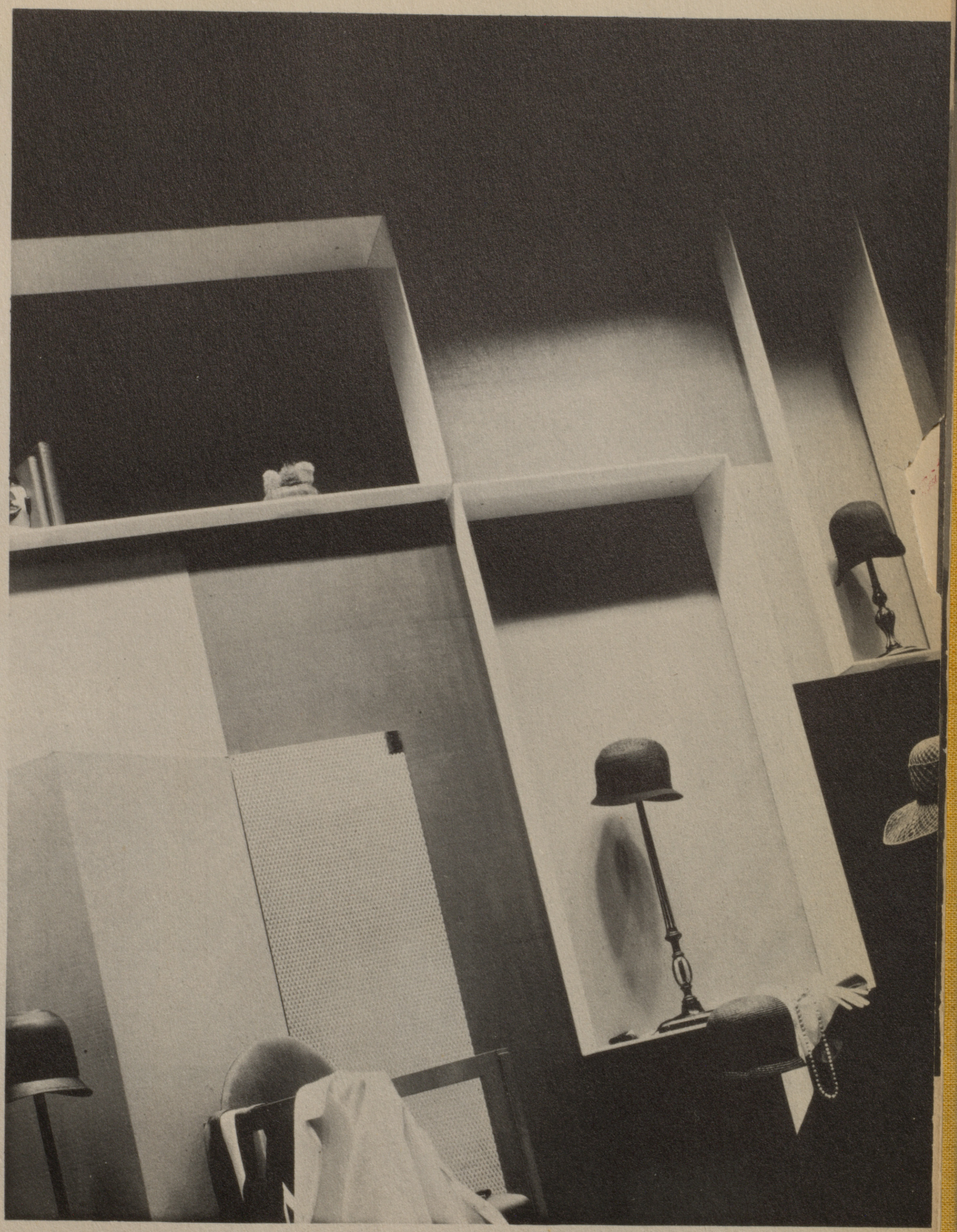


Exhibition Hall of which the walls are made entirely of glass. There are no screws to be seen, and very rarely metal frames.
BRUNO PAUL, architect (Germany)

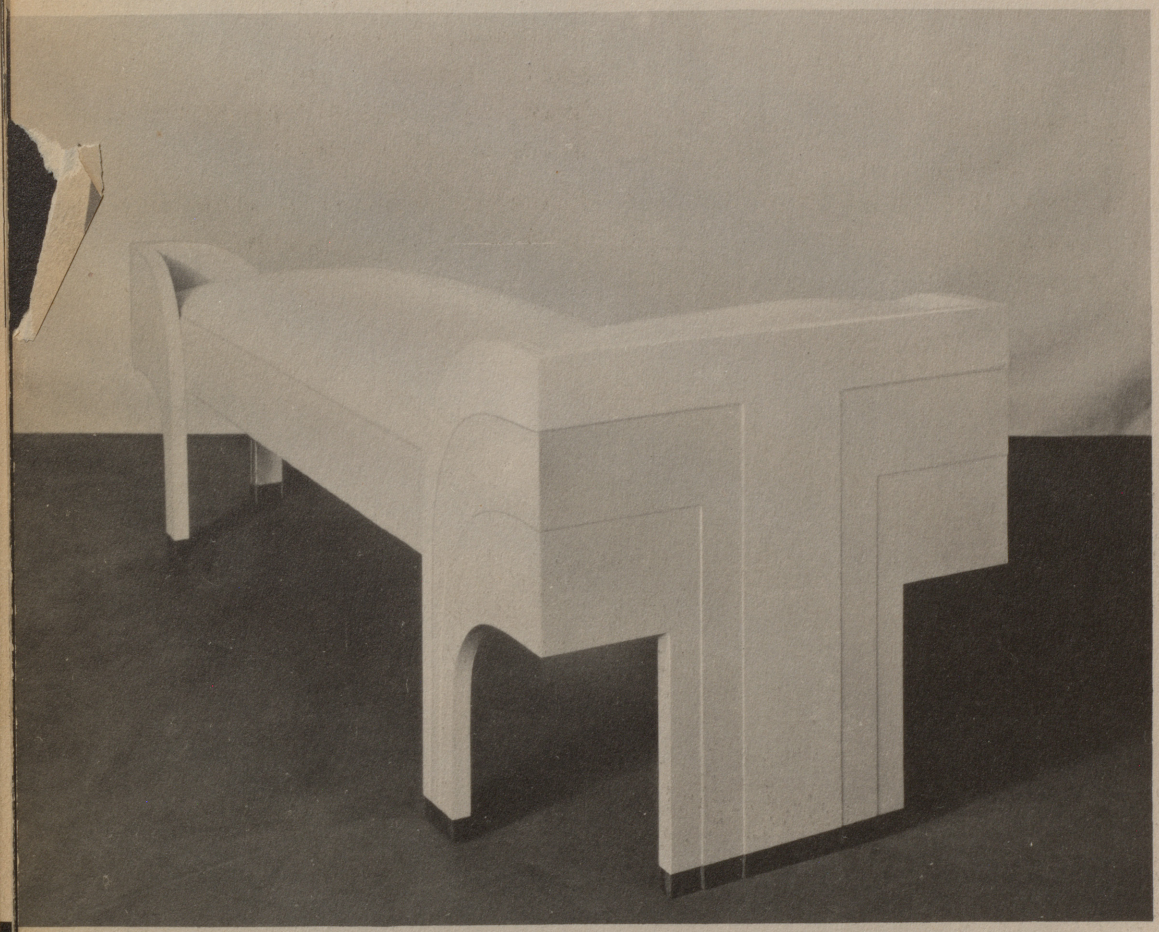




Detail of a Children's Window, Saks-Fifth Ave. Showing material used: leather in different colors and moulded aluminum.
F. KIESLER, architect (New York)



Detail of a Junior Apparel Display, Saks-Fifth Ave. Material: opaque glass, leather and aluminum.
F. KIESLER, architect (New York)



Settee.
designed by JULES BOUY (New York)

CHAPTER TWENTY

ARCHITECTURE AND DECORATION

There is no line of demarcation between architecture and decoration. Decoration, or what is called decoration, such as painted ornaments, printed wall papers, carved cornices, hanging draperies, has been ruled out as superfluous by contemporary architecture.

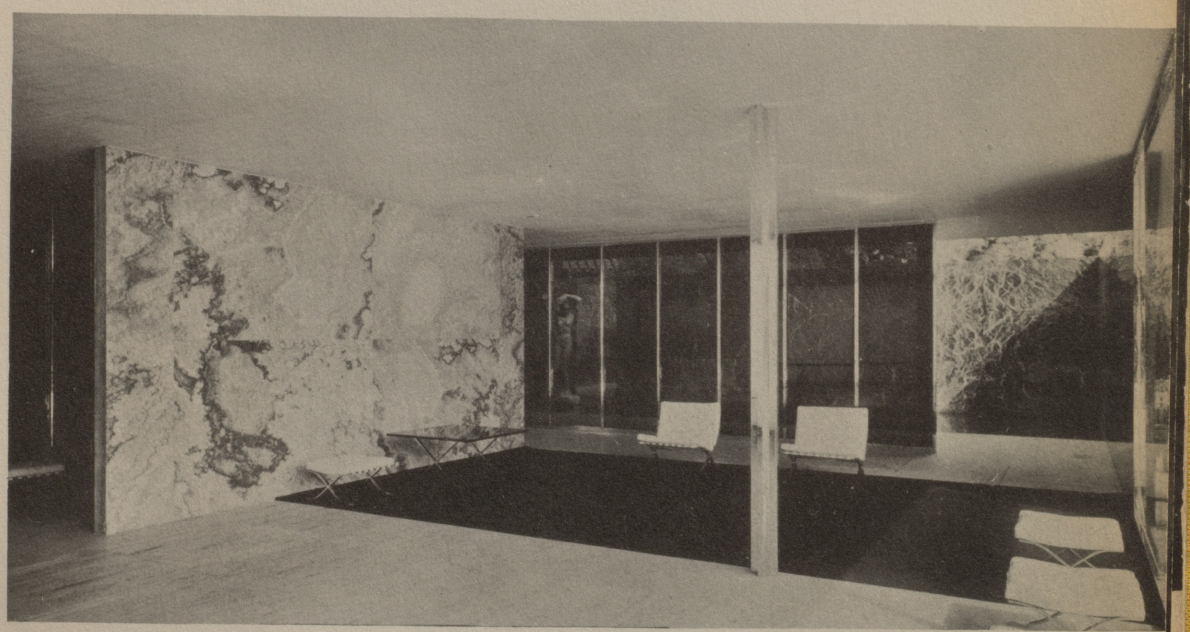
It is of course in most cases less expensive to redecorate than to rebuild. Especially is this true in the case of stores. Therefore, "modern art" and "modern thought" slipped in as decoration, not as architecture. It is less expensive. It is easier of comprehension by the public.

A new decorative art attracts parasitic designers and firms.

Given the formula of designs, forms and color schemes, they can profit on the untrained customer, especially in the business world where innovations are constantly sought. There is a great opportunity for speculators in art, decoration and architecture.

Often work calling itself "modern design" or "art moderne" is pleasing enough at first sight, but is actually thoroughly bad. As Italian plaster-cast makers used to palm off on a credulous public work of their own as coming from the school of "Sig. Michelangelo Bonaparte Buonarroti."

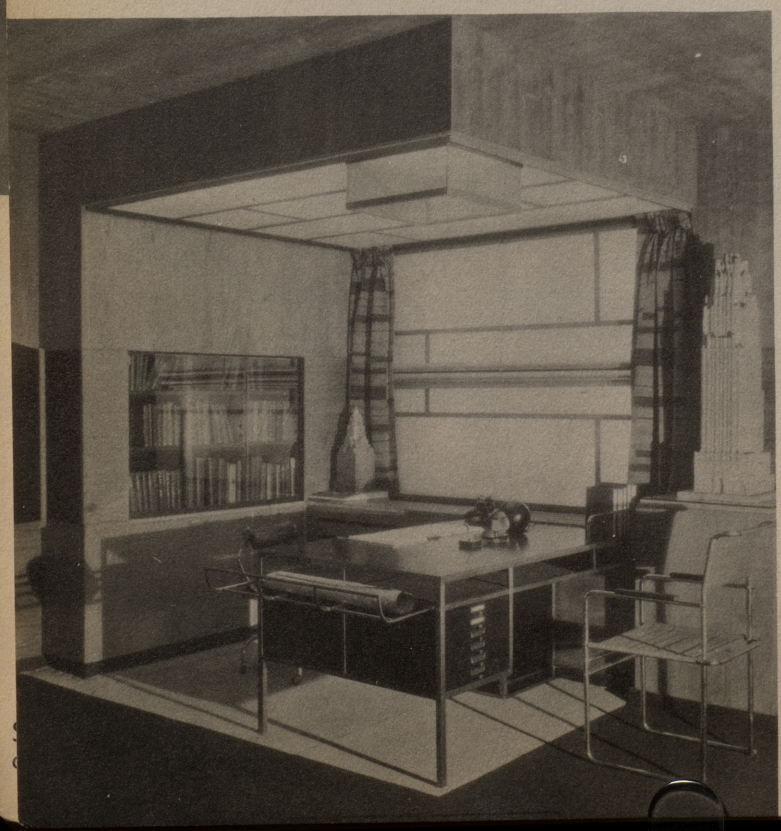
Gambling on a public's ignorance is far more pernicious than incompetence in design.



There is no distinction between interior and exterior in contemporary architecture. One material provides both the inner and outer sides of the walls. The natural beauty of the nickel plated steel columns, as well as the marble and glass of the walls, used in this building, are forming the rooms plus decoration, dispensing with stucco, paintings, hangings.
GERMAN PAVILION, BARCELONA, 1929
MIES VAN DER ROHE, architect (Germany)

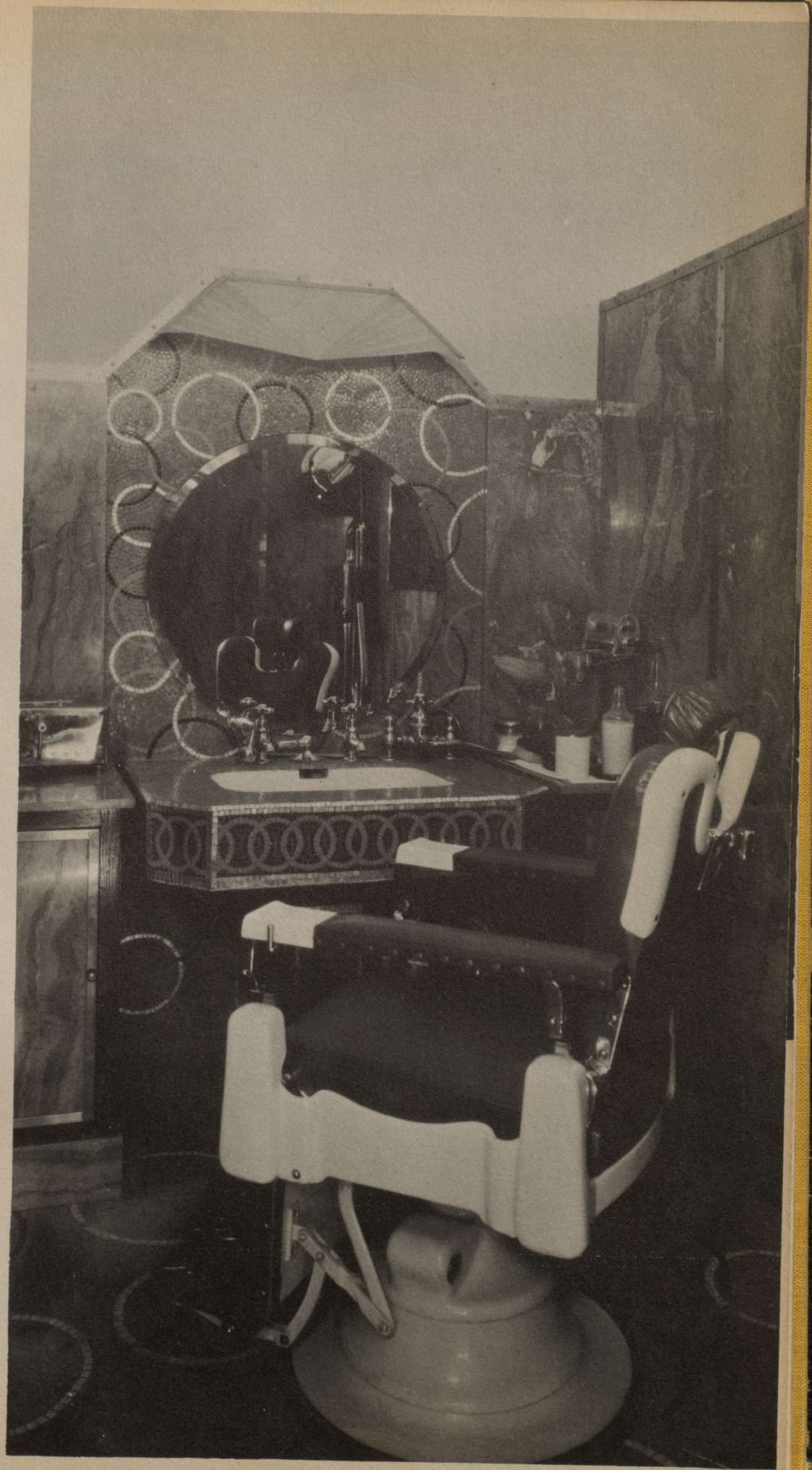


Showroom of shoe factory.
HOWE AND LESCAZE, architects
(New York and Philadelphia)



An architect's office.
LAURENCE KOCHER AND GERHARD
ZIEGLER, architects (New York)

Barber Shop.
Using mosaic for walls, floors and table tops.
GEORGE GAY, architect





Typical "modernistic" French interior of the type which is unfortunately influencing American interior decoration.

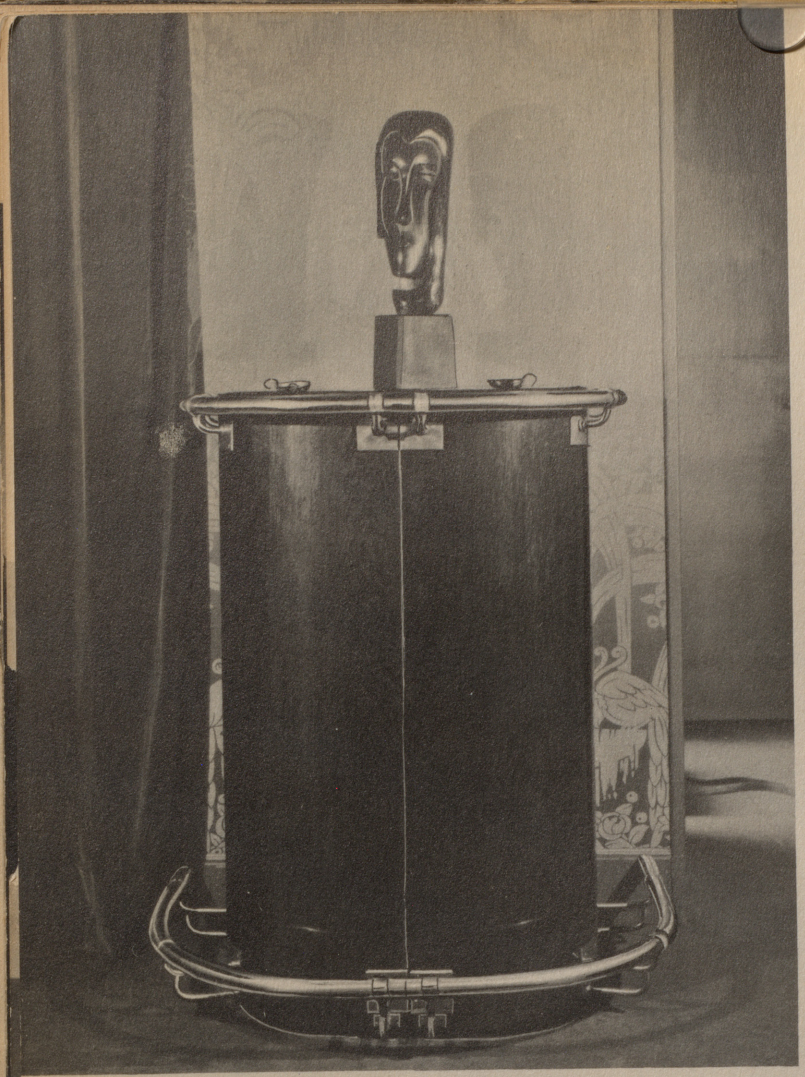
Interior of a perfumery shop in Paris. A discouraging example of modernism. Futuristic Rococo.





Maurice Dekobra at his bar in his apartment in Paris.
Bar designed by MARTINE

Magic Bar.
KNAWLES, designer







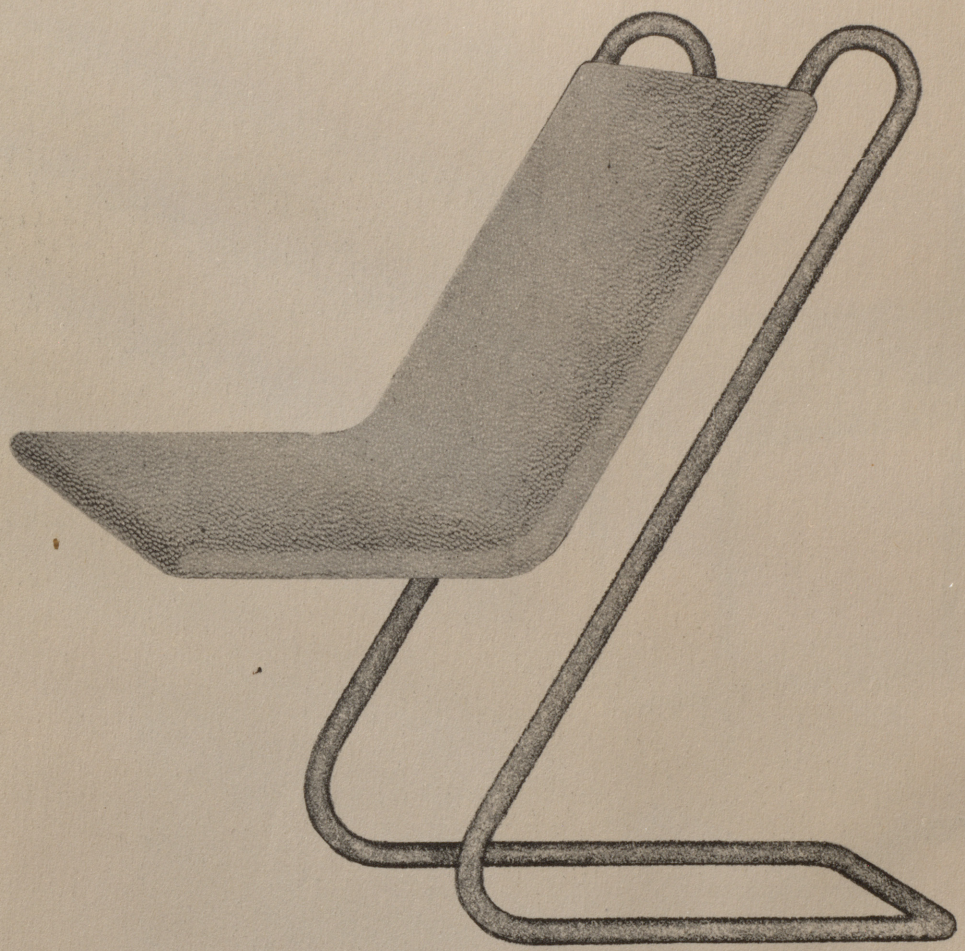




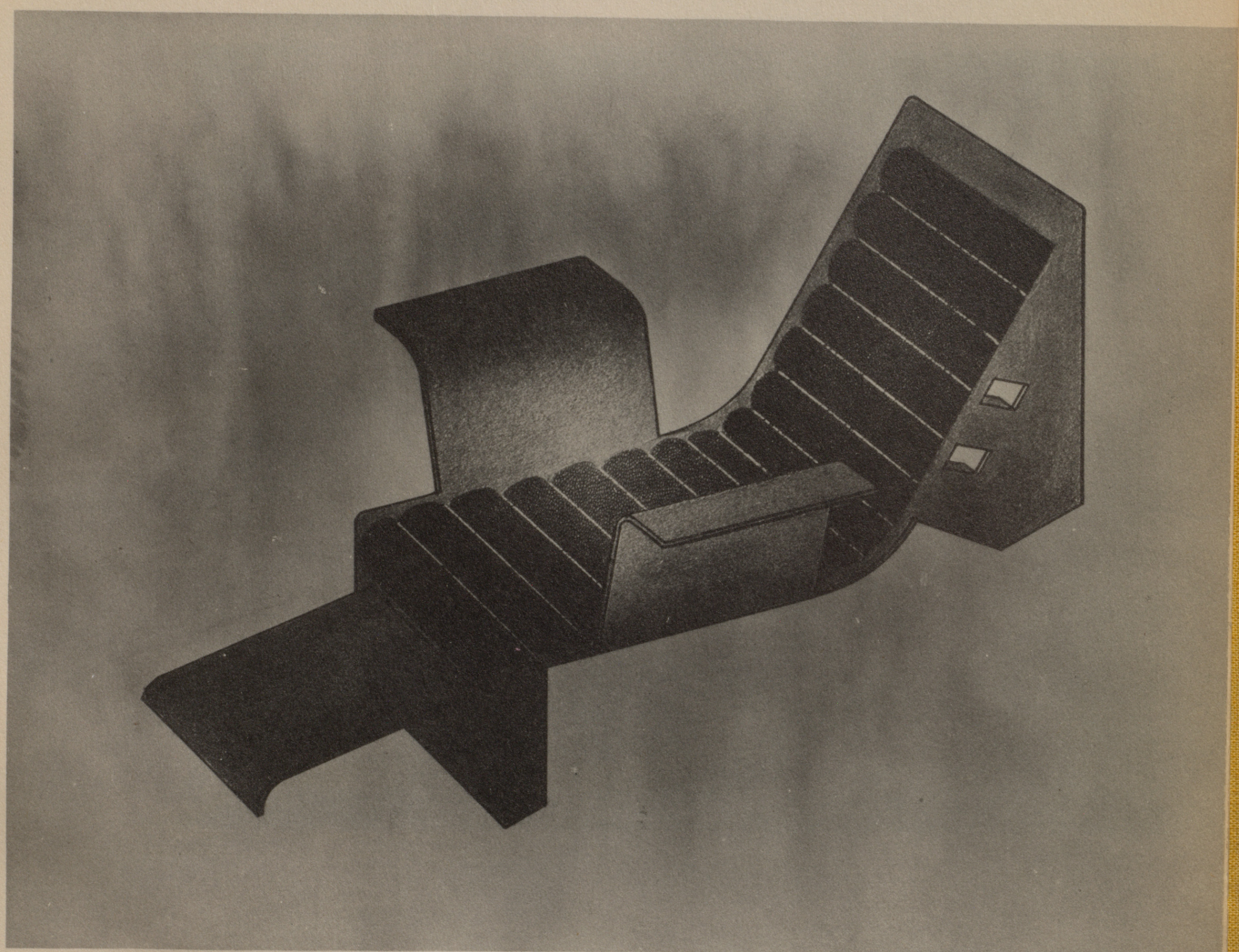
Two other chairs which are being copied all over the world; designed by MIES VAN DER ROHE (Germany).



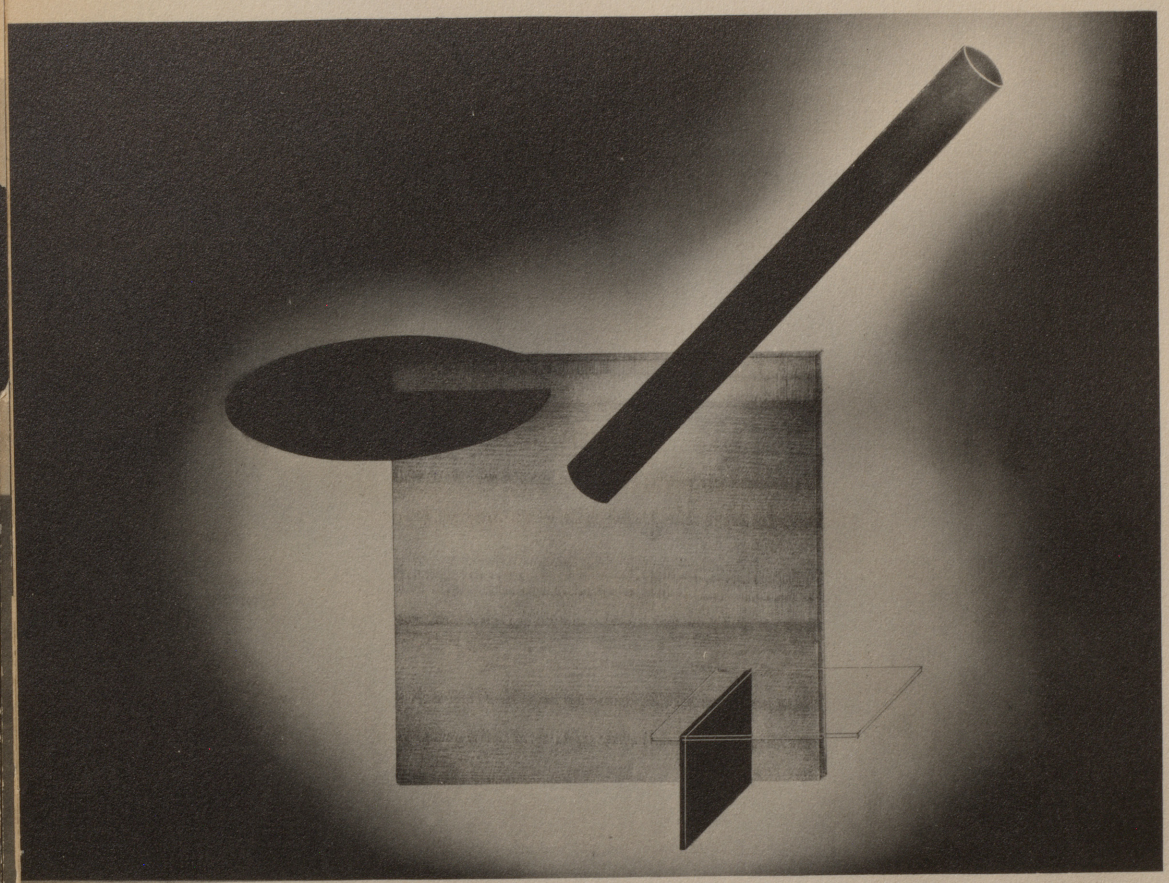
The chair of metal tubing that shook the decorator's world. The inventor of the chair is MARCEL BREUER of the Weimarer Bauhaus in Dessau, Germany.



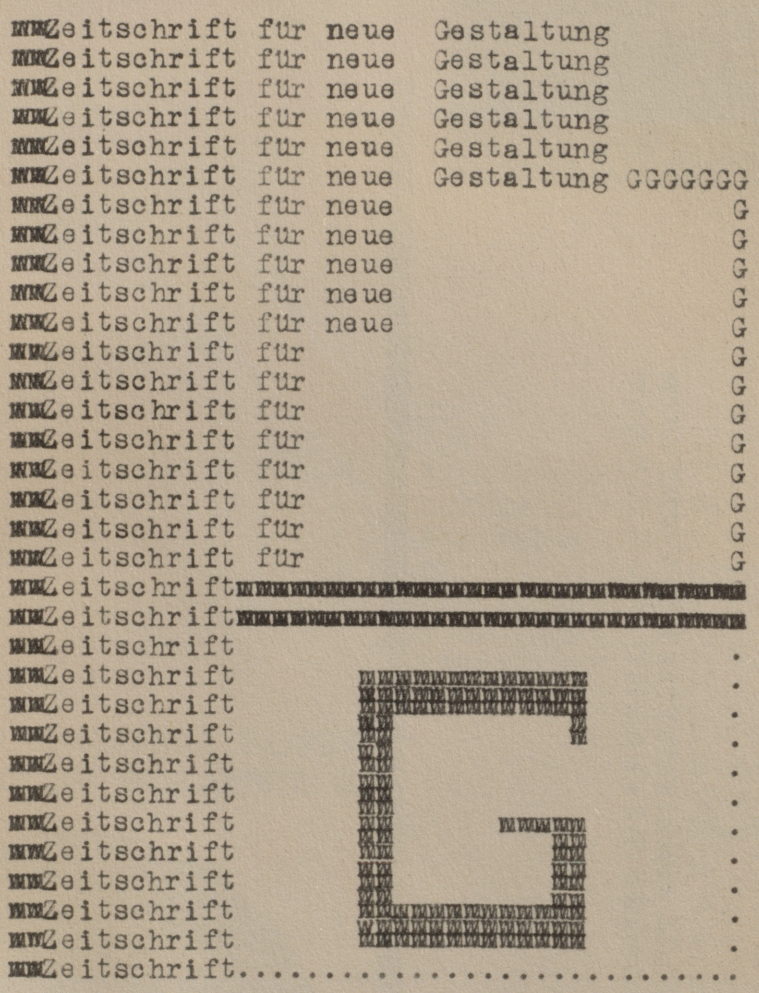
A metal tubing chair. The elasticity of the construction eliminates the need of cushions. This design no longer resembles the wooden chair.
F. KIESLER, architect (New York)



Sheet-Furniture. Deck chair, cut from one piece of sheet material. First reproduction. F. KIESLER, architect (New York)



Display fixtures.
For display of ensembles.
(Hand shake construction.)
d e s i g n e d b y K I E S L E R

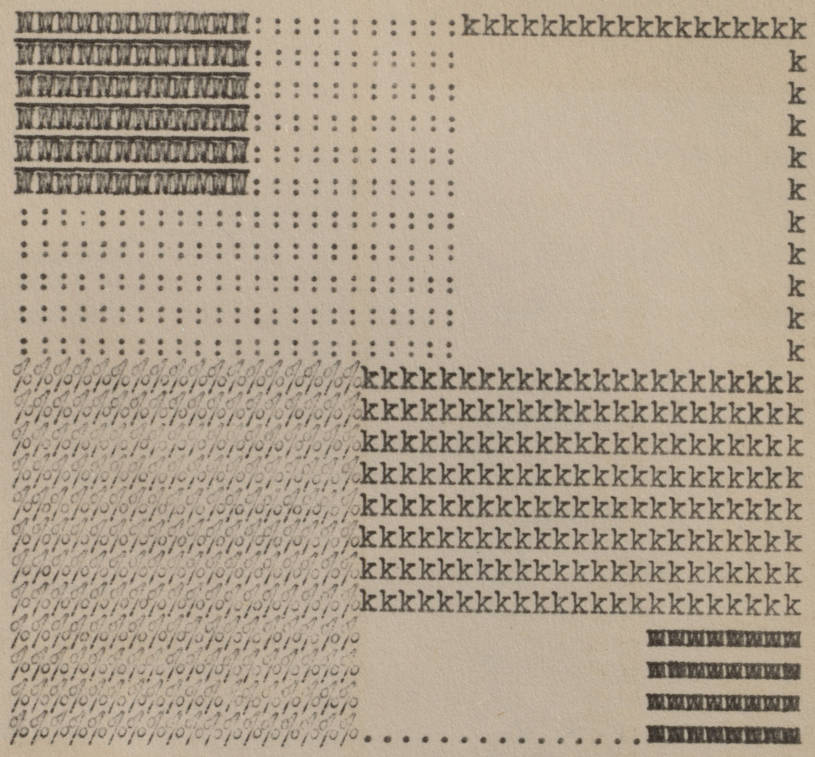


B O O K C O V E R
A NEW ADVERTISING SCHEME
called "TYPO-PLASTIC" conceived for the first time in Paris 1925 by
PIETRO DE SAGA



This and other "incunabula of modernism in type" as Mr. McMurtrie calls it in his book, "Modern Typography and Layout," were set up for advertising purposes in 1923. The following year it was adopted in Germany for typographical layouts.

It was introduced more recently in America. It shows that white space and white intervals are more important in layouts than black printing.
FREDERICK KIESLER, Vienna, 1923



Abstract "Typo-Plastic" by Pietro de Saga,
Paris, 1925.

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